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THE ETUDE.

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A RECIPE FOR PIANO STRUMMING.—Professor Weyse, one of the most talented of Danish composers, had once the misfortune to reside in a house wherein a certain family were domiciled, the members of which, although not musically gifted, were in the habit of daily strumming "from morn to dewy eve" on an antiquated piano-forte. One evening, the *maestro*, deeply engrossed in some new musical composition, was startled by the too familiar sounds proceeding from the instrument of torture. The thing was simply intolerable. He quickly made up his mind what to do. In his dressing gown and slippers he descended the stairs, and knocked at the door of his obnoxious neighbors. Upon its being opened, he found himself in the presence of a large party, who, notwithstanding his unexpected appearance, gladly welcomed the intellectual stranger. Having saluted the host and hostess, he seated himself very leisurely, without saying a word, at the piano, and played one of his most spirited fantasias, much to the delight of the audience. Suddenly he arose, locked up the instrument, put the key in his pocket, and departed, as he had come, merely saluting the astounded assembly with a demoniac grin. For the time being, he had effected his purpose. Was it permanently effectual?

PUPILS' LESSON BOOK.

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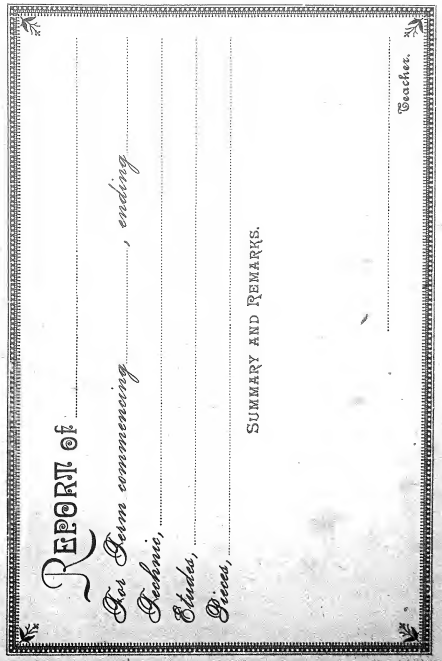


The above is a simple aid to systematic teaching and studying. We published "Method of Study" some three years ago. That was an imperfect plan of the same idea embodied in this "Pupils' Lesson Book." Many teachers have been using "Method of Study" with pupils ever since, and that with satisfaction and benefit. We will not make any more, but have "Pupils' Lesson Book" take its place. It is the constant study of THE ETUDE to make the teaching and studying of piano music more perfect in every way. We present the teacher and pupil with the best thoughts by the leading writers and teachers of the land. It is most gratifying to know that our efforts have met with success. The influence of THE ETUDE is spreading rapidly. Let the profession continue its support and encouragement to our enterprise, and we will guarantee to do our part.

This little book, which we have just gotten out, will be sold for $1.00 per dozen, or 10 cents each. At the end of every quarter, which is four pages of the book, there is a page for quarterly report.

COLOR IN PIANO-FORTE PLAYING.

The color sense is not a gift bestowed on all. From the physical standpoint alone, how many do we not know who are absolutely incapable of distinguishing even the primary tints. Color blindness, in a word, seems to be a nineteenth century affliction, and is not confined to the eyes alone. Literature, painting and music show a painful deficiency in this respect, despite the fact that our epoch has produced three such mighty colorists as Wagner, Makart and Swinburne, who fairly revel in luscious painting and a prodigality of hues that is almost barbarous. But in a spiritual sense it must be confessed that our arts are arid and colorless. An overwrought intellectuality, a self-consciousness, and, above all, a too rigid devotion to form and its elaboration, seem to be sapping the purely picturesque element that makes a work of art so lovable and so natural. Wagner, one of the mightiest masters the world of music has yet produced, has this faculty to an enormous degree, and paints in tones every subtle gradation of color that nature in her abundance showers around us. In "Siegfried," he positively has his orchestral canvas a glowing green; in the "Waldweben," that dreamy wood idyll, and what unearthly, and almost demoniacal, effects he produces in "Walküre." Psychologically, the color sense in music is inborn, and a rare possession. It enables Beethoven in the "Pastoral Symphony" to reproduce the very breath and fragrance of heaven. The spiritual correspondences of color and tone are so elusive, so exquisite, that only a delicately-organized nature can conceive them or create them. Rude and crude imitation of nature is no more nature than an ill-painted panorama is a picture. If, then, the orchestra itself, with its many-hued instruments and its immense capabilities for color, is not always well handled by those composers in whom the faculty is wanting or dormant, what shall be said of the piano-forte with its arbitrary black and white tints and unresponsiveness to anything of the sort? Beethoven may be said to have discovered the orchestra, and he surely did the same for the piano-forte. Until his time the instrument was treated in the most *nonchalant* fashion by the composers of the day, and written for as if its possibilities had been exhausted in the harpsichord; for the new piano at that time was viewed with distrust, even by Mozart. Tinkling prettinesses, pearly runs, quaint trills and turns constituted the pre-Beethoven technic, although an inkling of a broader style is present in the Fantasie Sonata in C minor of Mozart. Bach, the giant of polyphony, be it remembered, was looked on as dry, a mere musical mathematician, who wrote *difficult* music just as Beethoven was accused of the same thing; and in these later days Brahms is often spoken of as a composer who composes for the sake of heaping up difficulties.

Until Mendelssohn's time, to whom all honor is due, Bach's genius was not thoroughly appreciated. Long after Beethoven's death his symphonies were looked on as the productions of a musical madman. Brahms, no doubt, will have to wait his time before he is understood. The piano-forte then was a monotonous affair, but with the advent of Beethoven, Clementi and Liszt a revolution was inaugurated that resulted eventually in the sonorous grands of the present time. The writer has often insisted on the analogies existing between the art of engraving and piano-forte playing, and the simile, on careful investigation, is not a far-fetched one. Both are reproductive arts, inasmuch as they, in their totally different mediums, interpret the ideas of others. The key-board, with its short tone and general lack of variety, is very like the steel plate, that depends on lines purely black and white to reproduce the gorgeousness of hue of a picture. And yet these apparently unsympathetic materials do respond to a master-hand, and through a subtle suggestiveness unfold a living picture, tones and tints, and in a way that, so far, every other method of reproduction has vainly essayed and failed. A fine steel engraving suggests color; take, for example, a landscape of the divine Claude of Lorraine engraved by Woolet: what could be better?—how vivid the sunshine—how absolutely faithful the atmosphere is represented. So in piano-forte playing; while the tonal limitations of the instrument at present prevent it vying with the voice, violin or organ, it, nevertheless, in many essentials, is their superior. It is the only instrument that can give an orchestral score in its entirety. Even played in the old-fashioned manner, it has a cool, pearly and delicate tone that is charming; but when handled by the artist who knows its utmost capabilities, it is amazing, and even the King of Instruments is overshadowed. And, lastly, it possesses the richest literature of any instrument, the orchestra not excepted; indeed, the contents of some of the later Beethoven sonatas are unequaled by any of his symphonies. And all this for an instrument that is incapable of sustaining tone—in point of fact, on which a melody is nothing but a series of detached sforzandos.

No wonder, then, apart altogether from the very patent fact that few pianists are born with the color sense, the instrument does not lend itself readily to tint production. And yet every great pianist had this gift, Liszt in particular; he commanded the musical scale from the north to the south pole. Thalberg, too, had a peculiar crystalline touch that has never been heard since, and his playing was distinguished by a suavity that was refreshing. Chopin, both in his playing and compositions, revealed the faculty in the most delightful and harmonious manner. His delicate perspective and ethereal effects remind one more of Raphael than of the more robust Angelo. His was a genius that delighted in the more tender aspects of nature, and his fragrant and violet-hued nocturnes and preludes appeal to our very soul's core. Not that the more sombre hues are missing; on the contrary, they are often painfully present—for instance, the Scherzo in B minor, Op. 20, with its hard, drastic coloring, or the gloomy and defiant Etude in C minor, commonly called the "Revolutionary." Here the darker aspects of life are depicted, and the whole horizon is obscured with sinister clouds and storm bodings. How well Chopin can paint "*dark*," as the painters would say, can be seen in a tiny prelude of only two lines—C minor is the key; or with what magical shading does he not portray soul-joy in the B-flat major prelude. The melancholy fact still remains, however, that our concert pianists, as a rule, are deficient in the color sense.

As has been already indicated, the extreme difficulty of the medium worked in is, no doubt, a determining cause, but it is also to be looked for in another direction. The imperfect, and, above all, the one-sided, methods of study in vogue is the death-dealing blow to a natural and effective style in piano playing. After being ridden to death with etudes, the scholar is crammed to the neck with theories; notes, and not music, is the one idea inculcated in him, and the result is a pedantic and vile, stiff manner of execution and interpretation that is deficient in grace, melody, and, above all, totally lacks color—in a word, black and white piano playing. And woe to the innovator—he is ruthlessly impaled on the hottest prong of the critical fork, and made to feel that his playing is "reckless," "extravagant," "lacking in repose," or a host of such expressions that the average Philistine keeps in stock as weapons of offence; or, worse yet, he will be gravely told that he is overstepping the limits of the instrument itself and trying to do something the prehistoric piano-maker never intended. Shades of Liszt! that is precisely what the true pianist should try to do, and the sooner he steps over (let him prance over them if he will) the piano's limitations, the sooner those very same limitations will disappear.

Fancy if Beethoven had tried to limit his exuberant nature within the compass of a harpsichord, where then would be the Sonata Appassionata? Or if Liszt, with his orchestral transcriptions, had thought of how they would sound in the hands of lesser players, where would be our grand piano to-day? for it is a well-known fact that a piano had to be especially constructed for Liszt's style and touch. Brahms is bitterly complained against to-day as writing music that is totally unfit for the instrument. All the worse for the instrument, then. They tell a story of George Stephenson, the inventor of the locomotive, that when he was asked by one of a committee appointed by the Government to investigate his strange invention, "If a cow got in the way of his iron monster, what then?" In his provincial dialect Stephenson bluntly answered, "All the worse for the *coo*." So, if the piano of to-day is inadequate to the demands of the composer, it must go and join its angel brethren and sisters, the virginal, harpsichord, harp, and, let us hope, the cabinet organ, and a more ideal instrument take its place; and the day is not far off when it may be so.

Color, then, with as liberal a brush and with all the tints of the musical palette, young pianists, otherwise your performances will be as dreary as a patent-office report. A great pianiste (her name you can all guess) told the writer that she only studied two hours a day, but in that short time she infused an intensity in her work that was exhausting, and to-day she is the best specimen in America of a pianiste whose playing is afire with color and intensity. And the public at large respond to it; for despite Horace's "*odi profanum vulgus*," they are to be played to, and instinctively recognize the tone ring. Accurate technical facility is very necessary, but it is without the other qualities as empty as a gourd. Vitality-color, a sense of life in a pianistic performance, is worth all the technic evolved from the conservatories of the world. Without it, piano recitals degenerate into acrobatic performances, and are so rated, and, in consequence, avoided by the public.

If a too liberal use of the vocabulary of the sister art of painting has been employed throughout this sketch, it was done with the intention of firmly fixing in the reader's mind the material idea of color. Of course it must only be understood in a figurative sense, the varying intensities of tone appealing to our mind as do the varying gradations in tints on a canvas. But, as before remarked, the correspondences are purely spiritual; the mechanical methods employed are totally different; accents, instead of the painter's pigments, for the pianist. A judicious and artistic use of accents, and, above all, pedaling, enables the artist to produce the most marvelous effects. The pedal is also a most important factor in piano playing, and too much attention cannot be given to it. It has been called the breath of the piano, and it certainly supplies an atmosphere, and in skillful hands can give a true aerial perspective, middle distance and foreground to a composition. In melody playing, the touchstone of a true pianist, it is invaluable. Christiana, in his interesting book, says: "A simple melody is like a nude figure in painting." Many pianists, who excel in the most elaborate figure work, utterly fail at a plain melody; and here, not only touch is wanted, but also that innate sense of color which produces a spiritually and dynamically perfect execution. Study, then, etudes that appeal to the musical sense alone; do mechanical work away from the instrument, and remember color is to playing what life is to the body.

James Huneker.

To the Editor of The Etude:—

In connection with a short article in the April number on "Legato Touch," I would like to state, in my experience, *any* pupil who will carefully and *slowly* practice exercises for the training of the fingers by dropping the finger slowly on the key from the knuckle with a firm pressure, instead of the hammer-like *blow*, will succeed in acquiring a pure legato touch, however harsh and hard his touch may have been in the beginning. The pupil who fails to acquire it must be wanting in *patience* and *perseverance*, for there is no "royal road" to obtaining a legato touch.

Mrs. V. A. Howe.

Boston, Mass.

The almost universal misuse of the damper pedal in the piano-forte, or bass pedal, as it is commonly called, is such an annoyance and grievous trial, especially to the sensitive ear of a cultivated musician, that it is refreshing to notice an effort to produce reform in this respect. The use of the "terzo mano" (third hand), or damper pedal, is, as Hummel says, "resorted to by unskillful persons as a cloak for an indistinct and slovenly manner of playing." It should be applied with great care, and *only* in sustaining tones that are too distant from each other to be otherwise connected, thus avoiding the confusion that arises from the misuse of this delicate and important part of the mechanism of the piano forte.—*Boston Transcript.*

LESSONS IN MUSICAL HISTORY.

CHAPTER VI.

J. C. FILLMORE.

GENERAL SURVEY OF THE MUSICAL SITUATION AT THE END OF THE SIXTEENTH CENTURY. CONDITION OF INSTRUMENTAL MUSIC.

In the year 1600 Italian supremacy in music had fairly begun a supremacy which was to continue unquestioned for more than a century. Taught by the great Netherland contrapuntists—nearly all of whom spent their lives, did their life-work and found their public in Italy—the Italian composers had not only equaled but surpassed their Flemish masters. The great epoch of Polyphony, based on the church modes, had culminated in Palestrina, and had found numerous representatives in all the leading cities of Italy. Venice, especially, had developed a school and style of its own. Since Willaert's time there had been a succession of organists, conductors and composers in the Cathedral of St. Mark, every one of whom was distinguished, many of them being of the first or nearly the first rank. They had cultivated the Madrigal as *the* form of secular music, and from Italy it had spread to Germany, France, Spain and England.

The English madrigal writers of Elizabeth's time were among the best in Europe. The age of Elizabeth and of Shakespeare was the first great flourishing period of English musical Art. Men like *Tallis, Byrd, Morley, Dowland, Weelkes, Wilbye, Ward, Bennet, Bateson, Gibbons, Hilton and Bull* ranked with the best European composers of the time, especially in the field of the madrigal and of organ and virginal music. The music of the Anglican Church afforded less scope for composers than did that of the Catholic Church, and Puritan fanaticism had operated to check its development, so that the English Church music of this time was not only inferior to that of the Catholic Church, but also to that of the Lutheran Church in Germany, where not only had there been no unfavorable influences, but Luther himself had used all his vast power and influence to make music a most important factor in the Protestant Reformation. Nevertheless, these English composers wrote many excellent anthems, some of which are in use to this day.

Musical matters in Germany may fairly be said to have followed Luther's leadership. Himself a generous lover of music and with highly cultivated musical gifts, he was wise enough to call to his aid the best composers of the time. Besides this, like the Wesleys, afterward, in England, he introduced popular melodies into the church services, speedily transformed and divested them of all unworthy associations, set his congregations to singing them in unison, and made them a great uplifting religious force. The Lutheran Choral became, and remains to this day, the best expression of the true spirit of the Reformation, as the Gregorian chant, culminating in the verses of Palestrina, is the truest and best expression of what is noblest in the Roman Catholic Church. Sung in unison by the congregation, in a slow and dignified style, the organ carried, as it still carries, the harmonies, and from that day to this the Lutheran Choral has served as a basis for elaborate contrapuntal writing, as the Gregorian melodies did in Italy in the days of the Netherlanders and of Palestrina. At the end of the sixteenth century, then, the Lutheran Choral was supreme in the Religious music of Protestant Germany, as the developed and ennobled Gregorian chant was in that of Italy and of Catholic Europe. But, unlike Catholic Church music, the Lutheran Choral had not yet revealed its full possibilities. Protestant Church music was not to culminate until about a hundred and fifty years after Palestrina. It was Sebastian Bach who first showed what could be done with the Lutheran Choral in the way of Art-music, leaving behind him in his motets, and especially in his Passion music, models not only unsurpassed but unsurpassable—the admiration and the despair of all later composers.

Spain contributed a few able composers to the age of Palestrina, the best known are *Christoforo Morales*, admitted in the Sistine choir in Rome in 1540, and *Tomaso Ludovico Vittoria* (1560–1608). But no music of historic importance originated in that country.

To France, also, we look in vain for an original contribution to musical history at this epoch, unless we count the French-speaking Belgians (Netherlanders), such as *Dufay, Josquin de Prés, Clement* ("*non Papa*"), *Jaques Arcadeldt* and *Claude Le Jenne*, as French. Italy was the great intellectual and artistic centre. We owe to her the great age of Painting, the Revival of Letters, the development of Singing, and of Gregorian Church Music, the invention of the Opera and of Oratorio. In great part, also, we owe to her the development of polyphony. For, although this movement was started and carried on by Northern foreigners, it was in Italy that they found their public and their proper field of labor, and it was in Palestrina, an Italian, that their work found its culmination.

To Italy, too, we owe the highest development of instrumental music at this epoch. Naturally enough, this development came first in the domain of organ music. As sacred music preceded secular as an art development, so the organ, used to accompany the music of the church, became fit for artistic purposes sooner than did any other instrument.

The progenitor of the organ was the Syrinx, or Pan's pipes, a series of reeds placed side by side and blown by the mouth. When a bellows was invented, in the shape of a bag, to be placed under the arm, and the syrinx became a bagpipe, a step had been taken toward the organ as we know it. The next step was to place the pipes on a box, and let the wind into the box from a weighted bellows. Such organs were in use among the Greeks two hundred years before the Christian era.

The first organs of this sort in use in Christendom of which we have any accurate knowledge were in the eighth century, though there are said to have been some in Spain in the fifth century, and in Rome in the seventh. They were small, of only one or two octaves, having from eight to fifteen pipes. There was no key-board at that time. There was a slide under each pipe, which was drawn out to make the pipe speak and pushed in to stop it. Only melodies were played, and the player had to use both hands, pushing in one slide when he drew out another. In the ninth century many such organs were made in France and in Germany, the largest of them having their longest pipes four feet long. In some of them, the slides were operated by upright levers, marked with the letters A, B, C, etc., indicating the pitch of the pipes. By the end of the tenth century organs had increased a good deal in size. The famous organ in Winchester cathedral, England, had four hundred pipes. It had two sets of slides, twenty in each set, with ten pipes to each slide, and required two players. Mr. E. J. Hopkins, in his excellent article on the organ, in Grove's "Dictionary of Music and Musicians," says that this organ had *three* sets of slides and required *three* players, a principal organist and two assistants. This organ was built in 980.

The next important step in the construction of organs was not taken until about a century later. It consisted in doing away with the slides and replacing them by keys. These keys kept the pipes closed automatically by means of springs, so that each pipe sounded only when its key was pressed down. Thus the labor of pushing in slides to stop the tone was all saved. But in the larger organs, where there were a number of pipes to each key, this action, though simple, was very clumsy and cumbersome. A key long enough to close ten or more pipes had to be pressed down several inches, sometimes even a foot, and required a very powerful spring. This made a very hard action. As late as the fourteenth century, organ keys were from three to four inches wide and had to be pressed down with the fists or elbows.

Pedals were invented, probably, about 1300, although we know very little about them until their introduction into Venice by "Bernhard the German," about 1445. Reed pipes were introduced about the fifteenth century.

The mechanism of the organ was gradually improved until, by the end of the sixteenth century, there were numerous organs with two or three manuals and a full set of pedals, the action of which was practicable for polyphonic playing. Toward the end of the century independent pieces for the organ began to be written. Venice seems to have been the earliest centre for the production of organ music. Especially from the year 1566 on there was a great development of organ playing and organ music there, especially in St. Mark's Cathedral. In that year *Claudio Merulo* became organist of the first of the two organs in that church, and *Andreas Gabrieli* took his place at the second organ, a position which Merulo had held since 1557. They were both excellent musicians, composers and organists. Merulo was succeeded at the first organ by *Giovanni Gabrieli*, who continued in this position from 1584 till his death in 1612. Both these men contributed much to the development of independent organ music. Merulo, particularly, devoted himself to the composition of pieces for his instrument, while Gabrieli divided his activity as a composer between organ music and church music. Many young Germans came to Venice to study the organ with the two Gabrielis, among them such noted men as *Hans Leo Hasler* (1564–1612) and *Heinrich Schütz* (1585–1672). With Hasler began that movement of German students of music toward Italy which lasted about two hundred years. He went to Venice in 1584 to study with Andreas Gabrieli and was on terms of intimate friendship with Giovanni Gabrieli. Up to this time, for about two hundred years, the Netherlanders had been the great educators in music, but, instead of establishing one or more musical centres in their own country, they had scattered and settled in Italy, Germany, France and Spain. Their labors had, as we have seen, borne such fruit in Italy that the predominant influence in musical culture had now become Italian. Hasler, and other young foreigners who studied in Italy, transplanted Italian ideas and Italian style to their own lands, and helped to make Italian musical influence supreme all over Europe. Schütz studied with Giovanni Gabrieli from 1609 until his death in 1612. We shall have more to say of him in a subsequent chapter.

By the end of the sixteenth century the two precursors of the piano-forte, the Harpsichord and the Clavichord, had become pretty well developed, and some independent music was written for them also. The Clavichord is supposed to have been developed from the monochord, an instrument which reaches back into unknown antiquity. This instrument, as its name indicates, had only a single string. It had a movable bridge, by means of which the intervals of the scale could be given, the player moving the bridge with one hand while he plucked the string with the other. It was used mainly for teaching the rudiments of music. Some time after the organ key-board was invented, the monochord was provided with keys, each one applying a bridge to a different place in the string, corresponding to the intervals of the scale. Other strings were afterward added, and the brass wedges, or "tangents," as they were called, on the ends of the keys, not only divided the strings into parts, but produced the tone by setting the strings in vibration. The clavichord in this shape was simply an oblong box, placed before the per-

former on a table, the strings running right and left. The right hand manipulated the keys, while the left probably damped the short portion of the strings to the left of the tangents. It was always a favorite instrument in Germany, because some variation of power was possible, and because of the tremulous effect ("Bebung") which could be produced by a peculiar touch on the key, the tangent being held against the string.

The Harpsichord (clavicembal), and its smaller varieties, the Spinet and the Virginal, were probably developed from the Psaltery and perhaps the Dulcimer (Hackbrett). These were simply triangular or oblong harps, laid on their sides. The Psaltery was played with a plectrum, and the Dulcimer with small mallets or hammers. From this last, probably, came the idea of our modern piano-forte. The harpsichord in its developed form, had thin metallic strings, set in vibration by means of stiff quills set horizontally in perpendicular "jacks" fastened to the ends of the keys. Thus they operated like the ancient plectrum in playing the psaltery and zithir. A good deal of music used to be written "for the organ or harpsichord," and the latter instrument was used where the larger organ was not accessible—at choir rehearsals and in private houses. Tallis, Byrd and other English composers of the Elizabethan era wrote much for the spinet and virginal, and the virgin queen herself is said to have been no mean performer. The harpsichord took the leading place in the early orchestras and was played by the conductor, as we shall see in the succeeding chapters.

The Orchestra was exceedingly primitive at the end of the sixteenth century. The guitar family was very numerous and very popular—had been so, in fact, since the Crusades, when the German Minnesingers, the Provençal Troubadours and the wandering Jongleurs, or Minstrels, began to use them in accompanying their songs. To this class belonged various sizes and types of the *Lute*, one of them being called the *Theorbo*, the *Cithara*, the *Mandolin*, etc. The latter instrument, in various sizes and types, remains in use in Spain and in Mexico to the present day. The ancient Celtic bards used harps and a stringed instrument called *Crowth* or *Crowd*. This was played with a bow, and is the earliest European instrument of this class. The violin class of instruments was much more numerously represented in the sixteenth century than now. So long as instruments were used merely for accompanying voices, the guitar family, lutes, etc., retained their predominant popularity. It was not till after the rise of purely instrumental music in the seventeenth century that this class of instruments began to fall into disuse on account of their lack of capacity for development into solo instruments. Then the violin family began to come into prominence, those of inferior artistic capacity were gradually weeded out, and the violin, viola, violoncello and double-bass were finally left as the most available representatives of their once numerous family.

The wood wind instruments were well represented. The *Flute* is very ancient and existed in two forms, the *Side-flute* (*Flauto traverso*), similar to our own, and the *Flute a-bec* or *Beak-flute*, blown from the end. The modern flageolet and the common whistle are really beak-flutes. One kind of beak-flute or flageolet was called a *Recorder*. There were recorders of various sizes, ranging from one to three feet in length. There was also a long, bow-shaped, tapering flute called a *Cornet*. The early orchestral *Flute-a-bec* had a mouth-piece resembling the beak of a bird, and this gave it its name. The ancients had *double* flutes blown from the end.

The *Oboe* (or hautboy) is one of the oldest reed instruments. Oboes used to be called "*waits*" or "*weyghtes*." They were also of different sizes. There was a large bass oboe called *Bombard*. Our present large oboe is called an *English Horn* (*Cor Anglais*, or *Corno Inglese*). The bass oboe of the present is called a *Bassoon* or *Fagotto*. The latter name is the same as *Fagot*, and comes from the fact that the long tube is doubled on itself separately like a bundle of sticks.

Brass instruments had been in use from very ancient times. In the sixteenth century there were *Horns*, *Trumpets* and *Trombones* (or *Sackbuts*) in use. Drums of various kinds, including the kettle-drum, were also in use as military instruments.

As yet (1600) there was little or no independent music from any of these instruments. They were used merely as accompaniments for vocal music. For example, Giovanni Gabrieli used two violins, two cornets and four trombones in the accompaniment of one of his church compositions, written for only three voices, and in another piece, for two choirs, he used one violin, three cornets and two trombones. The first oratorio, by Cavaliere, used an orchestra consisting of a harpsichord, a double lyre, a theorbo (double guitar) and two flutes. Similar orchestras were used in the first operas. There was commonly, perhaps always, a harpsichord or spinet, one or two flutes, and one or two instruments each of the violin and lute family.

The general situation, then, as regarded all our modern forms of musical art, shows that they were all in their infancy. Polyphonic choral singing had attained a high pitch of perfection. Solo singing was yet to be developed, to meet the demands of the opera. Instrumental solo performances were hardly thought of. The orchestra was barely beginning the first experiments in the combinations of instruments. The organ alone was starting on its independent career as a solo instrument, followed, at some little distance, by the harpsichord and the clavichord.

All the great departments of the art of music were to be developed separately and in combination. How much of this was done in the century to the threshold of which we have now come, we shall presently see.

QUESTIONS ON CHAPTER VI.

About what time did Italian supremacy in music begin? Compare the condition of musical matters in Italy, England, Germany, France and Spain about the year 1600. What great factors in modern intellectual life do we owe to Italy? What was the earliest precursor of the organ? Describe the first European organs. Describe the Winchester Cathedral organ. What great improvement was made in the action of the organ about 1100? Describe the organ actions of the 12th and 13th centuries. When were pedals invented? When reed pipes? Name some of the great Venetian organists of the latter part of the 16th century. Name Germans who studied in Venice. Describe the Harpsichord and the Clavichord, and give their origin. What kind of orchestra was used to accompany the early operas and oratorios? What is the difference between a *flute-a-bec* and a *flauto traverso*? What were Recorders? Bombards? Cornets? How many different classes of instruments are mentioned as in use in the 16th century? Mention some of those belonging to the guitar family.

(*To be Continued.*)

When and How to Practice.—When and how to practice is the great question of the piano-forte pupil; and, outside of natural talent, is the *most* important consideration in the study of the piano-forte.

A great many pupils suffer the disadvantage of putting their practice too soon after their regular routine of daily duties; that is, they generally have about two hours' work in the morning, and just as soon as it is completed, they rush to the piano, so as not to lose a minute's time, and play their exercises, and then take up their piece and practice hard on that for several hours; then come to their lesson with the piece, and play it to the teacher in a labored and beclonded manner. The teacher's question is, How much have you practiced on this piece? And the answer generally comes in a very discouraged manner, Two or three hours a day. Now, if this time or one-half this time is put in when the mind and body are at their best, the result would be decidedly different. Suppose, that after morning duties are completed, say nine A.M., that exercises are practiced for one-half or three-quarters of an hour; and if the exercises are well practiced the pupil will undoubtedly be tired, and should lie down and sleep, or at any rate close the eyes for at least twenty minutes; then get up refreshed, with the head perfectly clear, and practice an hour on the piece; and more will be learned in that hour of clear headed work than could possibly be learned in four or five hours' work the other way. Of course, the more pieces there are, the more time will be needed to practice. For instance, if there are three pieces, there should be at least three hours and a half or four hours to practice per day. And the proper way to divide the time is to put in the forenoon as has been explained, and the afternoon should be employed accordingly, say, from one thirty until two thirty; then rest an hour and a half, then practice from four to five o'clock, but never practice over an hour and a half at one sitting; and always make it a habit to have the head perfectly clear and rested, then the hardest pieces are soon conquered by good generalship.—*Song Friend.*

PUBLISHERS' NOTES.

Our offer made in the last issue, respecting the music analyzed in the first grade of "The Musician," we are pleased to state, proved acceptable to quite a number of our subscribers. The offer may have been overlooked by some who may be benefited by it. The offer was in substance as follows: We agree to send, postpaid, all the music analyzed in the first grade of "The Musician," by Ridley Prentice, for five dollars ($5.00). About one-half of the music is now published, and the rest will follow at the rate of about eight pieces each month. The whole set of 60 pieces will be ready for the fall work. The proposition will not be in force after the music is all published. This collection is without doubt the most valuable set of easy-teaching music that was ever issued. The editing is most carefully done by some of the most prominent teachers in the country.

The supplementary offer to send the six volumes of "The Musician" and the above music for $7.50 is also still open. This set of books is designed to give pupils and all lovers of piano-forte music an insight into the meaning of the compositions analyzed. The form, history and meaning are dwelt upon in detail, making a series of valuable lessons upon the pieces under consideration. The success of the work has gone beyond our expectation. Two of the grades have gone through the second edition. Of the sixth grade, just published, we issued 1000 copies, and nearly half of these are gone. In no instance has this work failed to inspire and stimulate the reader to better study and to aid to a better understanding of the wonders of the tone art.

We have now ready the long expected work, "New Lessons in Harmony," by John C. Fillmore. There is bound in the same volume, "Nature of Harmony," by Dr. Hugo Riemann. This new work recognizes the developments made in musical theory and acoustics by such men as Hauptmann, Helmholtz, van Oettingen, Riemann, and others. The work takes a new view of Harmony. The changes, though radical, are easy to adopt. It is said that no special difficulty is experienced in making the change to this new method. The changes that are introduced do not affect our present system of Harmony—that remains the same. It aims to clear up the mysteries that have always surrounded our system of Harmony. It appeals to reason and nature. One can not read "Nature of Harmony" and Mr. Fillmore's essay on the same subject without being convinced that the principles advanced are overwhelmingly natural and logical. Every teacher of music will be the stronger after having investigated these theories. They do not require any extended knowledge of musical theory to understand. Not even an acquaintance with Harmony is necessary. It is something that is of interest to every music student.

Teachers in colleges and conservatories who have classes in Harmony will find in this work material for a lecture before the class. We will send with each book the pamphlet containing Mr. Fillmore's essay, "The Practical Value of Certain Modern Theories Respecting the Science of Harmony." The three works can be had for only one dollar. We shall be obliged if those who have ordered the book in advance, will give us their opinion, so we can publish extracts in next Etude. We believe the importance of the subject warrants a thorough discussion. The order in which the books should be studied is this—first the essay of Mr. Fillmore, then Dr. Riemann's "Nature of Harmony," and finally, "New Lessons in Harmony."

We have one more special offer to make to our patrons. It will be remembered that we made an offer to send Schumann's Works for the piano at exceptionally low figures. There were about 75 orders received for the complete works, and an endless number of smaller orders for certain volumes and pieces. We could print columns of letters expressing delight and satisfaction from those who have received the benefit of this offer, but we prefer not to fill our columns in that way. We desire to establish the confidence that whatever is published in Publishers' Notes is for the benefit of the teacher, and can be depended upon as something worthy.

We will not only renew the offer for Schumann's Works, but will extend the offer to the whole of Breitkopf & Härtel catalogue. Their catalogue is the largest one in the world. They have a cheap edition of standard classical works, which, in many respects, is superior to Peters, Litolff, Augener, etc. It is called the "Folks Ausgabe," or "Popular Edition." It contains a large number of valuable volumes not found in any other cheap edition. We have a special offer to make on this catalogue which will be open till July 1st, when the order will be sent abroad to be filled. For special reasons, we will not here state what our exact discount on this catalogue is, but will gladly furnish any one who is interested with catalogue and terms. The offer for Schumann's Works can be found in Feb. issue, page 21. This offer will give colleges and teachers an opportunity of procuring music for the fall teaching, at remarkably low rates. Send to us at once for full particulars. We have printed a circular setting forth all particulars of this offer, which we will call special offer No. 2. It is hoped that many teachers will join in and take advantage of the low rates of this offer.

We are receiving many very complimentary letters from teachers all over the country, speaking in the highest terms of The Etude, its many excellencies, and particularly, among the rest, attention is called to the series of Historical sketches written by Mr. John C. Fillmore and put in the form of interesting lessons. Many teachers are taking this opportunity of forming a historical class among their pupils and are using these Etude lessons as the text book. This is a most excellent plan indeed, and one that all teachers might follow with great advantage.

There are yet some back numbers of The Etude to be had. We have bound volumes of 1885—bound and unbound volumes of 1886. The bound volumes we will send for $2.25 each, by express, or $2.50 by mail, post prepaid. The unbound at regular rates, $1.50. There is only a very limited supply of these, and when exhausted will never again be replaced. The matter contained in these volumes is of an enduring nature. Teachers who have recently become subscribers will be pleased to know that these back issues are yet to be had. Many subscribers dispose of the regular copies to pupils, and purchase a bound volume for their private library. Any one sending five subscriptions at full rates can have a bound volume for 1885, or an unbound volume for 1886 for three subscribers. It cannot be too strongly recommended to possess one of these volumes while they are still to be had.

We beg to make a few corrections of typographical errors in March issue. In the article on scale fingering, by Carl E. Cramer, F♯ in the scale of C sharp should be F𝄪. There is also a G𝄪 for G♯, and in the sentence "In the left hand the fourth on *seventh*" should read on the *second*.

We have in preparation a new and complete catalogue of our publications, which will include every thing used in teaching music—Metronomes, Blank Music Books, Music Folios, etc. It will be sent to any one on application.

There has just been issned a new catalogue of the Peters' edition of cheap musical work. The catalogue includes everything they publish up to date.

We have published during the month Moszkowski's Spanish Dances for four hands; not only complete in two books, but in separate numbers, which has never been done before. These dances are bright pieces for exhibition. They are within reach of most pupils. The bass part is quite easy. Kullak's five-finger exercises, which were published in February issue, we have now in sheet form. Price, 10 cents, retail. Every good piano student should go through these.

"Humeresque" is a melodic and graceful Mazurka by an accomplished musician, Geo. F. Edler. The piece is finely fingered, and suitable for educational purposes as well as for the parlor.

AMERICAN COLLEGE OF MUSICIANS.

To the Editor of The Etude:—

How to extend the influence of the National Music Teachers' Association is an ever-recurring question, and many methods have been adopted. Prominent among these is the formation of the American College of Musicians, and, through it, the creation of a standard of musicianship. The successful inauguration of the scheme for examinations dispelled all doubts as to its practicability, and left only one important question unanswered, viz., How to bring the privilege of examination to the greatest number of ambitious students throughout the country.

There are doubtless scores, if not hundreds, of students already possessing the requisite degree of practical and theoretical ability, and who would be willing to take the examinations, who are deterred by the matter of expense. When to the fees for examination are added the items for car travel and hotel accommodations, the amount becomes forbidding to a large number. If the examiners could sit quarterly at places easily accessible, for instance at Boston, Philadelphia, Cincinnati and St. Louis, the difficulty of expense would be materially reduced and the number of candidates correspondingly increased. Probably such a plan is contemplated by the College; if so, an early and official announcement would have great weight with possible candidates.

Again, by the coöperation of the teachers of the country, the benefits of the examinations may be brought to their advanced pupils. One of the most able and conscientious teachers of the East remarked last year: "I am glad that a standard has been set, by a body of capable musicians, that shall bear more than a local reputation, and to which I may point my pupils. Henceforward I shall say to pupils who wish a recommendation of ability, 'Reach that standard, and I will grant my certificate.'"

In the last report of the U. S. Commissioner of Education mention is made of about two hundred and seventy institutions for the superior instruction of women. It is certainly not too much to suppose that "superior instruction" in music is granted in the majority of these institutions, and that in many diplomas are given for proficiency in the art. If, in such schools, the teachers would adopt, in general, the standard set by the A. C. M. for associateship, and arrange their courses in music with regard to that standard, a more symmetrical education would be secured by the pupils, and the diplomas would carry greater weight of authority than they now do.

E. B. Story, A. C. M.

The following series of programs is being given at the N. E. Conservatory by pupils of A. D. Turner, graduating in June.

NO. 1.
RECITAL BY MR. J. A. PENNINGTON,
BLANDINSVILLE, ILL.,
Assisted by
Mr. Wulf Fries and Mr. Turner.
PROGRAM.

Beethoven	. .	Sonata in A major, op. 69, for Piano and 'Cello. Allegro ma non tanto.—Scherzo. Adagio ma non troppo.—Allegro.
Brahms	. . .	(*a*) Two Balladen, op. 10.
Bach	. . .	(*b*) Prelude and Fugue, in B minor.
Bach	. . .	(*c*) Prelude and Fugue, in C-sharp major.
Moszkowski	. .	Tarantelle for 'Cello and Piano, from Three Pieces, op. 26.
Turner	. . .	(*a*) Prelude and Fugue in Octaves, op. 22, No. 2.
Liszt	. . .	(*b*) Polonaise in C.
Liszt	. . .	"Faest-Klaenge." Symphonic Poem for two Pianos.

NO. 2.
RECITAL BY MR. GEORGE F. BECK,
CATASAUQUA, PENN.,
Assisted by
Mr. Fries and Mr. Turner.
PROGRAM.

Chopin	. . .	Scherzo in B-flat minor, op. 31.
Reinecke	. . .	Sonata in A, op. 42, for Piano and 'Cello. Allegro.—Andante.—Allegro molto.
Liszt	. . .	Concert Etude in D-flat.
Mendelssohn	.	Capriccio Brillante, op. 22. With Second Piano.

NO. 3.
RECITAL BY FREDERICK A. VERY,
BOSTON, MASS.,
Assisted by
Mr. Fries.
PROGRAM.

Scharwenka	. .	Romanzero, op. 33. 1. Allegro con fuoco. 2. Adagio. 3. Vivace. 4. Allegro.
Tschaikowski	.	Andante from String Quartet, op. 11. Arranged for 'Cello and Piano.
Turner	. . .	(*a*) Prelude and Fugue in Octaves, op. 22–1.
Beethoven	. .	(*b*) Sonata in A-flat, op. 110.
Liszt	. . . .	(*c*) Transcription of the waltz from Gounod's opera of "Faust."
Grieg	. . . .	Sonata for Piano and 'Cello, op. 36. 1. Allegro con fuoco. 2. Andante molto tranquillo. 3. Allegro.

NO. 4.
RECITAL BY MISS MAUD DAVIS,
TIONESTA, PENN.,
Assisted by
Mr. Alfred DeSève and Mr. Turner.
PROGRAM.

Huber	. . . .	Sonata for two Pianos, op. 31. Einleitung.—Allegro con fuoco.
Bach	. . . .	(*a*) Prelude and Fugue, No. 36 of "Well-tempered Clavichord."
		(*b*) Prelude and Fugue, No. 3, of "Well-tempered Clavichord."
		(*c*) Finale of Italian Concerto.
Grieg	. . . .	Sonata for Piano and Violin, op. 8. 1. Allegro con brio. 2. Allegretto quasi andantino. 3. Allegro molto vivaci.
Liszt	. . . .	twelfth rhapsodie hongroise.

NO. 5.
RECITAL BY MISS A. C. WILLEY,
PORTLAND, ME.,
Assisted by
Mrs. Eva Hawkes Howard and Mr. Alfred DeSève.
PROGRAM.

Schumann	. .	Carnaval, op. 8.
Songs	. . .	(*a*) (*b*)
Godard	. . .	Sonata for Piano and Violin, op. 12. 1. Vivace ma non troppo. 2. Scherzo. 3. Andante. 4. Allegro molto.
Songs	. . .	(*a*) (*b*)
Liszt	. . .	Fantasie on themes from "Rigoletto."

NO. 6.
RECITAL BY MISS MYRTA GALE,
OLEAN, N. Y.,
Assisted by
Miss Edith Hodgson and Mr. Turner.
PROGRAM.

Beethoven	. .	Twelve Variations on a Russian Dance.
St. Saëns	. .	"En Forme de Valse" from Six Études, op. 52. Miss Gale.
Luzzi	. . . .	Ave Maria, with violin obligato by Monsieur De Sève. Miss Hodgson.
Liszt	. . . .	"Ricordanza," No. 9 of Études d'execution.
Chopin	. . .	Polonaise in A-flat, op. 53. Miss Gale.
Schlesinger	. .	"Up to her Chamber Window."
Lassen	. . .	"Thine Eyes so Blue and Tender."
Mendelssohn	.	"Confession." Miss Hodgson.
Chopin	. . .	Romance from E minor Concerto.
Raff	. . . .	Finale to Concerto, op. 185. Miss Gale. (Second Piano: Mr. Turner.)

NO. 7.
RECITAL BY MISS HANNAH SULLIVAN,
MEDFORD, MASS.,
Assisted by
Miss May O'Reilly and Mr. Alfred DeSève.
PROGRAM.

Bach	. . . .	(*a*) Italian Concerto. First movement.
Chopin	. . .	(*b*) Bolero in A, op. 19.
Songs	. . . .	(*a*) (*b*)
Raff	. . . .	Suite in E minor, op. 72. 1. Prelude. 2. Minuet. 3. Toccata. 4. Romanza. 5. Fuga.
Songs	. . . .	(*a*) (*b*)
H. Hofmann		Sonata for Piano and Violin, op. 84. 1. Allegro molto. 2. Romanza. 3. Allegro molto.

THE OCCASIONAL CORRESPONDENCE OF A MUSIC TEACHER.

BY J. C. FILLMORE.

LETTER I.

MY DEAR OLD FRIEND: Your kind letter is very consoling, not so much for the sound philosophy it contains as for the renewed assurance of your continued sympathy and friendship. Not that I have ever doubted either, bnt that your letter reminded me of them afresh. After all, philosophy seldom brightens a man up when he is melancholy or morbid. Human sympathy is worth a great deal more. The condition of mind for which you so gently rebuke me *is* morbid, I freely admit. But who can help getting blue now and then as he contemplates the vast amount of folly current in human life and conduct? Besides, that isn't the worst of it. It is bad enough to have to contend with other people's follies and weaknesses; to have one's most earnest, enthusiastic work as a teacher crippled, and one's worldly success hindered or prevented by the stupidity or laziness or ingratitude of parents and pupils. But it is worse to have to admit weakness and folly in one's self; to feel one's self unable, for the time at least, to rise above carking cares, petty annoyances, professional and personal failures, and lack of sympathetic appreciation from those from whom one has a right to expect it; in short, to be conscious of inability to be wise and strong and brave, and only able to endure and struggle, with much foolish wear and tear of patience and temper. I have lately been forced to admit the humiliating truth that, in quoting Carlyle's famous saying, that people are "mostly fools," I must include myself among the number. I have had strongly borne in on me this bit of sarcasm from the "Biglow Papers:"—

> "The right to be a cussed fool
> Is safe from all devices human,
> And common (as a gen'l rule)
> To every critter born of woman."

The safe way, I believe, is to expect little and ask nothing of one's fellows. If one cannot help *desiring* what is out of reach, at least there will be less of disappointment and of bitterness if one does not expect it, and far less of humiliation if one does not ask it. That is a profound philosophy, growing out of the deepest insight into human nature, which bids us "do good and lend, *hoping for nothing again.*" As the old woman said of the doctrine of total depravity: "It's a mighty good doctrine, if it is only lived up to!"

I think you will agree with me, however, that a part of the difficulty in living up to the magnanimous precept above quoted lies in the fact that missionary work, carried beyond a certain point, seems to defeat its own object. Did you never give freely of your time, your strength, your interest, your enthusiasm, to a talented pupil only to find that not only were *your* efforts and sacrifices not appreciated, but that the benefit derived from them was but lightly prized because they cost no corresponding sacrifices on the part of the pupil? I am snre you have, and so has every earnest teacher who believes in his work and gives himself, heart and soul, to carry it through. It is not in human nature for pupils to prize what costs them little or nothing as they do what they have to pay a high price for. Perhaps, on the whole, they get more out of ns than they or we are aware of. I don't know. Just now, I incline to the belief that the magnanimous, self-sacrificing way is the better one for all concerned. Anyhow, I feel pretty sure it is best for him who can practice it. Let me hear from you again, my dear fellow, and believe me, always,

Your sincere friend,

LETTER II.

TO A FORMER PUPIL.

MY DEAR PUPIL AND FRIEND: So yon are doing missionary work in a little inland town. Well, I appreciate your situation. I have been there myself, and know how it is. Some of the best years of my life were spent in doing just such work as you are now doing. You must not be discouraged because of your limited opportunities. As long as you keep your ideals high, and your enthusiasm for what is best and noblest in your art and in life alive and glowing, you will gain in every possible way. There can be no going backward to an earnest soul. He who thoroughly believes in his own work, and is really engaged, heart and soul, in something worth doing, as you are, will, sooner or later, make people go his way. I use the masculine pronoun because, as Saxe says, "Man embraces Woman." The fact that you happen to be a woman will not in the least detract from your influence for good or your efficiency in your profession. Indeed, I know of very few *men* who are accomplishing such important and valuable results in the musical profession as I *know* you are. I have taken pains to inform myself, and I know that both you and your work are thoroughly respected by the community in which you live. You have every reason to be encouraged.

As for the competition and the unpleasant behavior of Herr Fastenschlaeger, which seems to have disturbed you a little, I beg you will not allow it to ruffle your equanimity for an instant. It is true that people *do* seem to think more highly of what comes from abroad than of a home article, even if the latter is really superior. But merit *tells*, in the long run, with sensible people, if not with snobs. And there *are* sensible people in your town as well as elsewhere. As for Fastenschlaeger, he is simply an adventurer, who could never have taken any high rank in his own country, but who thinks he can impose his ignorance and his stupid prejudices on us ignorant Americans as genuine, Simon-pure, old-world gospel. He belongs to a type of foreign teachers whom I frequently meet, and who are always either offensively rude or offensively patronizing to their American colleagues. Don't allow his conceit and his condescending, supercilious airs to prejudice yon against the numerous *real* musicians of foreign birth and training, to whom our new country owes so much. A foreigner is just as good as an American if he has as much good sense and behaves himself as well. And *no better*. Putting on airs is always a sign of weakness, and almost always of professional inferiority.

I am very glad to learn of the snccess of Dr. Maas' piano recital. You are certainly entitled to very great credit for your enterprise and public spirit in that matter. I wholly agree with your estimate of him. There was absolutely nothing in his recital here which I could have wished different. Not only were his interpretations characterized by extreme intelligence and by warmth of feeling and high imaginative qualities, but by a quiet repose, which speaks volumes for his personal character. That magnificent poise of his can come from nothing but a settled habit of intelligent, conscientious self-control, which stamps him as a man and a *gentleman*, in the highest sense of that much-abused, but still expressive and indispensable, word. Such playing as his bears everywhere the mark of true refinement, cultnre and genuine high breeding, as well as power and force of character.

Now let me give you a hint: *Don't put the proceeds of that recital in your pocket.* Of course, the money belongs to you. But the best possible use yon can make of it is to use it as the nncleus of a little guarantee fund for a *series* of such recitals next year. Yon ought, for your own sake and for the sake of your pupils, to make such a series of recitals a permanent institution in your little town. Now is the time to lay the fonndations. There are plenty of good pianists who can be got at a reasonable price, especially if you have for them an assnred audience. Permanent snpport at a moderate price is worth more to an artist than precarious support at a much higher one. Such excellent artists as Sherwood, Rivé King, Fanny Bloomfield, Parry, Mme Steiniger-Clark, Neally, Stevens and others, will appreciate what you are trying to do and will meet you half-way. Perhaps your piano dealer, or, if not, some of ours here, will help you to others who ordinarily hold their prices up extravagantly, but who are really worth no more to you than those I have named. It is perfectly proper for a manufacturer to pay an artist for exhibiting a superior instrument, and you will find their interest coinciding with your own.

You will find the opportunities for comparison invaluable to you, and the series will be a cumulative educational force. The success of the enterprise will react on your professional reputation, and you will eventually be more than repaid for the money, time and labor you put into it. Secure a subscription in advance for at least three recitals, *at a moderate price*, and you are safe. I gave *five* recitals here this season for $1.50, and came out with my guarantee fund *nearly doubled*. Go thou and do likewise.

You know very well that I shall always be glad to hear from you and to give you any assistance in my power.

With sincere regards,

Your friend and teacher,

[For THE ETUDE.]

PIANO PLAYING.

ALL parents of sufficient means have their children taught music; the piano, especially, is found in almost every house, and with good reason: no other instrument possesses, like this, the full-tone material for harmony—by no other single instrument can every kind of composition be so well rendered. Yet, if we examine how music, particularly piano playing, is usually studied, we must admit that there is by far too much ignorance on the part of those who spend so much of their time and money in the vain attempt to acquire this art. Many parents, knowing little themselves of music, because it is fashionable, give their children a music teacher, and are quite satisfied if, after a short time, they hear some pretty dance or familiar air. Others, again, are ambitious to see their children shine in society as early as possible, and often whole weeks are spent over a single piece far beyond the child's power to master, until, at last, it can be rattled off in a manner quite torturing to better educated ears.

Unfortnnately, however, a large class of those entrusted with musical instruction are quite incompetent. Though their execution be brilliant, they may lack technical training. To many it seems an easy thing to give instruction, because, in their opinion, a mere knowledge of the notes and key-board is all that is necessary. Too many ignore that the piano, like all other musical instruments, is modeled after the notes of the human voice, and is most agreeable when it approaches the pure, beautiful tones heard in singing. Much time and money would be saved if parents and teachers would inform themselves, through reading or study of the best authors, what is necessary. It would materially assist those who are striving to lay the base of thorough musical education, and force those ignorant of the art of teaching to do better or seek some other means of living. What is talent in an orator if he is without a knowledge of pronunciation, of grammar, or uses false inflections of voice? or how long will it take one to acquire a language who proceeds unsystematically, spelling out the works of our best authors before he has mastered the simple elements contained in a first reader? Yet how often is this the case with music, the language of beautiful sounds, this study so popular, yet so much less understood than the mastery of languages. Let parents and teachers be persuaded that they waste both money and time when they pursne a different course with the one than the other. As the voice in singing is cultivated to the formation of all possible shades of tone, so must the fingers first be developed in strength and pure tone power. Attention to the position of the hand and manner of raising the fingers should precede any playing from written music. While learning the notes, different exercises for the fingers and wrists may be taught. A little book, written by an experienced teacher, called "First Steps in Pianoforte Playing, or Guide to Mothers and Teachers in the Art of Teaching Piano-forte," will prove a safe guide to those who seek advice in teaching. The dictated exercises, intended only for the teacher's eye, whenever properly mastered by the pupil, will enable him to play any written exercise smoothly, and, without distracting his attention from his notes, to keep his nnmanageable fingers in order, as is invariably the case with beginners. This work is intended by no means as a complete instruction book, but serves merely as an introduction to any first-class instruction book. It is accompanied by a set of cards, each one of which represents the corresponding bass or treble note on the key-board, and the young pupil, being called upon to place them in their respective places, will invariably associate the written character with the note itself.

KEPPLER.

M. T. N. A.

THE NEXT MEETING.

PROFESSIONAL pride dignifies and exalts a calling. Fraternal feeling is only another form of self-respect. The musical profession is fully aroused to the benefit and pleasure of coöperation and organization. The National Association has created a bond of brotherly feeling among the profession that is seeking new means of spreading in the various State associations, and now we hear advocated city and county associations. Whatever will bring together those of like pursuit, where mind will come directly in contact with mind, good results are sure to follow. Where every one is for himself, there is no stimulation to independent research.

Science owes its present development, in a great measure, to the encouragement given it by the various associations. The sympathy and common struggle of those banded together to further any cause is all powerful, and this has strengthened our conviction in respect to the Music Teachers' Associations.

In this meeting at Indianapolis we expect to see our fondest hopes realized. In order to approximate this, the profession must turn out *en masse*, not assemble to hear and see others, but to come and assist in making a success of the meeting. The strict performance of a set programme, be it ever so good, will not make the meeting a success, but it is the spirit that pervades among the members. The programme this year is richer and more varied than in any previous year. The one more day which has been added gives greater scope and opportunity for variety. The programme, as far as completed, is as follows. The details will be arranged in due time.

GENERAL PROGRAMME.

TUESDAY, JULY 5, 1887.

9 A.M. Organ Solos, J. C. Batchelder, Detroit, Mich. 9.15. Address of Welcome, Hon. G. S. Penny, Mayor of Indianapolis. 9.30. President's Address, Calixa Lavallee, Boston, Mass. 10. Reports of Standing Committees. 10.30. Piano Solos, Alex. Lambert, New York. 10.45. Essays, "The art of teaching the real things of music, and the necessary preparation," Henry Harding, Binghamton, N. Y., and Thos. Tapper, Jr., Canton, Mass. Discussion opened by Mme. Octavia Hensel, Nashville, Tenn. 2 P.M. Song and Piano Recital, Wm. Courtney, New York, and Miss Nealie Stevens, Chicago, Ills. 3. Essay, "Notation and terminology," Edward Fisher, Toronto, Canada. 4. Essay, with illustrations, "The harp," Mme. Josephine Chatterton, Chicago, Ills. 8 P.M. First General Concert of American Compositions.

WEDNESDAY, JULY 6.

PIANO SECTION.

9 A.M. Organ Solos, John White, New York. 9.15. Essay, "The concerto, pedagogically and æsthetically considered," J. H. Hahn, Detroit, Mich. 10. Essay. 11. Piano Solos, Miss Mary Andrus, Detroit, Mich. 11.15. Essay, "Proper use of piano pedals," Arthur Foote, Boston, Mass. Discussion by Richard Zeckwer, Philadelphia, Pa.

VOCAL SECTION.

9 A.M. Part Songs by Select Chorus. 9.15. Essay, "Singing flat and singing sharp," Leo Kofler, Brooklyn, New York. 10.15. Essay, "Vocal culture," Miss Clara Louise Kellogg, New York. 11. Vocal Solos, Mrs. Emma Thurston, Brooklyn, New York. 11.15. Essay, with Demonstrations, "Principles of voice production," Dr. Ephraim Cutter, New York. 2 P.M. Recital, Piano and Harp Music, Mme Fannie Bloomfield, Chicago, Ills., and Mme. Josephine Chatterton, Chicago, Ills. 3. Essay, "American composition and its recognition in and out of the M. T. N. A," Wilson G. Smith, Cleveland, O. 4. Vice-Presidents' Reports. 8 P.M. Second General Concert of American Compositions.

THURSDAY, JULY 7.

THEORETICAL DIVISION.

9 A.M. Organ Solos, S. B. Whitney, Boston, Mass. 9.15. Essay, "Schopenhauer's metaphysical theories," Karl Merz, Wooster, O. 10. Essay, "Modern harmony and specialized sense perception," W. S. B. Mathews, Chicago, Ills. Discussion by J. C. Fillmore, Milwaukee, Wis. 11. Chamber Music, Detroit Philharmonic Club. 11.15. Essay, "Musical needs," Dr. John H. Gower, London, Eng.

PUBLIC SCHOOL DIVISION.

9 A.M. Singing, Children's Choir. 9.15. Essay, "Need of the hour," Dr. Warren, Washington, D. C. Discussion by Theodore Presser, Philadelphia, Pa. 10. Essays, "Science and public school music," H. E. Holt, Boston, Mass., and B. Jepson, New Haven, Conn. Discussion by M. Z. Tinker, Evansville, Ind. 11.15. Essay, "The musical convention, its utility and its abuse," H. S. Perkins, Chicago, Ills. 2 P.M. Recital of Piano and Vocal Music, Aug. Hyllsted, Chicago, Ills., and Miss Effie Stewart, New York. 3. General Business Meeting. 8 P.M. General Concert, European Living Composers.

FRIDAY, JULY 8.

9 A.M. Organ Solos, S. A. Baldwin, Chicago, Ills. 9.15 A.M. Essay, "The American College of Musicians the ally of the competent teacher," E. M. Bowman, St. Louis, Mo. Discussion by W. H. Sherwood, New York. 10. Essay, "Boy choirs, their training and influence for good." H. B. Roney, East Saginaw, Mich. Discussion opened by S. B. Whitney, Boston, Mass. 11. Piano Solos, Miss Emma Hahr, Richmond, Va. 11.15. Election of Officers. 2 P.M. Recital, Piano and Vocal, Mr. Charles H. Jarvis, Philadelphia, and Miss Sallie A. Bingham, Boston, Mass. 3. Essays, "Church Music, Episcopal, Catholic and Jewish," Rev. Wm. M. Cooke, New York, Rev. Alfred Young, C. S. P., New York, and Rabbi G. S. Ensel, Paducah, Ky.

The sessions of the Association are to be held at Roberts' Park Church. A plan of the city, which will show prominently the depots, hotels, halls, and those places which persons attending the meeting will want to find, is now being prepared, and will be published as soon as ready.

Tomlinson Hall will be used for the evening concerts.

There will be a recital daily at 2 P.M., the following artists taking part: Pianists, W. H. Sherwood, Chas. H. Jarvis, Mme. Rivé-King, Mme. Fanny Bloomfield, Aug. Hyllsted, Alex. Lambert, Miss N. Stevens, Miss Emma Hahr, Miss Mary Andrus. Vocalists, Mrs. Thurston, Miss Dora Hennings, Miss Effie Stewart, Miss Sallie A. Bingham, Miss Hattie J. Clapper, Miss Groebl, Chas. R. Adams, Wm Courtney, Mr. Benzing, of Boston, J. T. Wamelink, Mr. Chas. Abercrombie, Mr. Wilke, of Boston. Others, with whom arrangements are being made, will swell this list. A number of European composers have sent over works to be performed. The programme given above is only an outline of what it will be. The Van der Stücken orchestra, fifty-four pieces, from New York, has been engaged, and will assist in three concerts and a number of matinees.

The event will be made all that it is possible to make it. The following committees are appointed to attend to the various details of the meeting: Chairman of Hotel, Board, etc., Conrad Steinhart, Peoria, Indianapolis; Chairman of Committee on Railroads, V. T. Wallcott, Indiana National bank, Indianapolis, Ind.; General local information, Max Leckner, Indianapolis, Ind.

Naturally, those contemplating attending the meeting desire to have all information about railroad fare, hotels, boarding houses, etc. At the present writing, definite arrangements about reduced rates have not been made. The Inter State Commerce Act has affected all railroad corporations, so that everything is in a state of disorganization. It is expected that all will be adjusted during this month, so we can give definite information by next issue.

The following are the rates at hotels: Bates House, $2.50 to $3.00 per day; Grand Hotel, $2.50 to $3.00 per day; Denison Hotel, $2.50 to $3.00 per day. There are a number of smaller hotels, where the charges are from $1.25 to $2.00 per day. Among them may be mentioned Hotel English, Brunswick, Occidental, Circle House, and Circle Park Hotel. The last two are German. There are also numberless first-class boarding houses at $1.00 to $1.50 per day. For particulars, address Committee, as given above.

It is well for all those who will attend, to purchase membership tickets through the secretary direct. Each member now receives a neat certificate of membership, and the name and branches taught must be recorded on the books of the Association. It is well to have this matter carefully attended to before the meeting begins. Many omissions of names in previous annual reports are due to neglect in sending dues directly to the secretary.

A QUESTION OF ACCOMPANIMENTS.

NOT long ago, in noticing briefly some musical performances by local singing societies, we took occasion to deprecate a custom among the mixed choirs of producing cantatas with the accompaniments transferred from an orchestra, to a piano forte, or piano-forte and organ. From an article printed in *The Washington Post*, we observe that a practical turn has been given to the question involved in the custom, through a controversy between Mr. Dudley Buck and the Choral Society of Washington. The Choral Society some time ago began the study of Mr. Buck's newest work, "The Light of Asia," published in London last fall by Novello, Ewer & Co. Learning from the secretary of the society that it was purposed to give the work with organ accompaniment, Mr. Buck wrote a respectful protest against the proposed misrepresentation of the work, argued the essential character of its instrumental part, and urged a postponement of the performance until circumstances should admit of a proper performance, saying: "I do not exaggerate in the least when I say that I had rather that 'The Light of Asia' should never be publicly given than that it should be given without an orchestra." The secretary replied at length, setting forth the difficulties in the way of such a performance as Mr. Buck desired, but the composer remained virtuously obdurate; and, after pointing out the class of musical compositions which would suffer least from a translation of their accompaniments, and urging the choice of such, he gave expression to words which deserve to be read by everybody sincerely devoted to the advancement of American music. Here they are:

"At this time in our musical history the first public performance of a large American work is of more than merely local significance. I am now speaking, not of my work only, but of the American cause, of the hopes of the future, and for younger men. By not giving a work its adequate and proper rendering at the outset, you hinder, not advance, the progress of American musical art. Had my work already been given in its completeness, had it been judged by a fairly adequate performance for what it is, not for what it is not, I should, in your case, simply confine myself to an expression of regret, partially consoled by a compliment the Washington Choral Society proposes to give me. As it is, I owe it to myself to protest against such a first performance.

"I appreciate your courtesy in offering to make any public statement which I may desire. I am anxious to go on record in this matter, for, to my mind, it involves far more than the personal interest of the undersigned. I look at it from the standpoint of a principle affecting many American works yet to come, and believe for myself and my colleagues that our motto and our true interest is found in the American line:

"'Learn to labor and to wait.'"—*New York Tribune.*

KANSAS M. T. A.

THE second annual meeting of this Association was held at Topeka, Kansas, April 13th, 14th and 15th. The officers, Wm. MacDonald, President, and C. A. Boyle, Secretary and Treasurer, are to be credited for the success of this meeting, which, from the Topeka papers, we learn was well attended and a creditable convention in every way. The following is the complete programme:—

Wednesday, April 13th, at 8 P.M. Invocation. Music. Address of Welcome—Hon. C. S. Gleed. Response and Annual Address—By the President. Music. Social Hour.

Thursday, April 14th, at 9.30 A.M. 1. Paper—"The Piano Teacher and the Public." H. L. Ainsworth, Leavenworth. Discussion opened by Miss Lida Davis, Junction City. 2. Paper—"Voice Training." P. D. Aldrich, Lawrence. Discussion opened by Miss Nellie E. Lard, Topeka, and R. D. Williams, Emporia. 3. Paper—"Church Music." A. B. Brown, Manhattan. Discussion opened by Robert Brown, Leavenworth, and Rev. L. Blakesley, Topeka. 4. Announcement of Committees, etc. 2 P.M. 1. Business Session—Reports of Officers, etc. 2 Paper—"Music in the Public Schools." A. C Moss, Emporia. Discussion opened by Wm. MacDonald, Lawrence. 3. Paper—"Expression in Piano-forte Playing." A. W. Sickner, Wichita. Discussion opened by D. De F. Bryant, Ft. Scott, and Mrs. A. L. Simpson, Emporia. 8 P.M. Concert.

Friday, April 15th, at 9.30 A.M. 1. Paper—"Theoretical Study for the Musician." Wm. MacDonald, Lawrence. Discussion opened by Chas. Purdy, Junction City, and A. C. Moss, Emporia. 2. Paper—"Suggestions for Uniformity in Piano Courses." H. H. Morrill, Topeka. Discussion opened by D. De F. Bryant, Ft. Scott. 3. Reports of Committees. Election of Officers. Adjournment.

MUSICAL BEAUTY.

IN painting there may be said to be two general elements of the beautiful, that is, shape, represented by the drawing, and color, exactly reproduced from nature. In a certain general way, form is an expression of the intellect, color of the heart.

Sculpture is the most intellectual of the arts, because it is most restricted in its means and subjects, because it gives expression most directly in the one element of form. As soon as color enters in and form is expressed not directly but by artifice, as in perspective, life becomes more complex, and painting, therefore, stands higher than sculpture.

Music is supposed to be purely the language of feeling. It is this more perfectly than any other art, but it is also an expression of the intellect. Beauty in music lies not alone in the agreeable union or pleasing succession of sweet tones, but also is largely couched in that symmetry of structure which we call rhythm and form. As soon as notes begin to be commensurate, that is, related among themselves in proportion to some unit of rhythm measured off on a notched stick, so to say, the outline of rhythm emerges. So long, however, as there is no relative importance attached to special tones by accentuation, the form looms dimly as through the mist. When accent rises upon the music in all its fullness and variety, it is like the sun which dispels the fog and sets the whole great world to laughing and sparkling. As the sun controls the planets, so the law of rhythm and accent sets the notes in beautiful relations. J. S. C.

NEWS OF THE MONTH.

THE production of Edgar Kelley's Macbeth music at Chickering Hall, New York, April 27th, was altogether an unqualified success. The work, which was but imperfectly given last summer in Boston, at the Teachers' meeting, certainly had a fairer hearing this time, as Mr. Van der Stücken devoted much earnest study to the score.

Adelina Patti has taken the town by storm, and walks away, after eight performances, with over eighty thousand dollars, about the same sum she netted in her Mexican trip. There is but one Patti, and, for the interests of genuine art, it is a good thing; for extravagant prices lower the standard of art, even if the manager's pockets are filled. At present, the diva is a huge money-making concern, from which the artistic element is entirely eliminated. Her support was wretched, despite their names—orchestra miserable, and the chorus—ah, well, the chorus reminds one of the quotation from Scriptures, "the poor ye always have with you." Seriously, however, the one-star system is dead, and a dearth of familiar musical faces proved that as long as Italian opera is run on the Patti basis, true art suffers. After the magnificent ensemble at the Metropolitan, this sort of thing is simply tiresome. She has a Joseffy technical arrangement in her larynx, and to singers she is both a wonder and a despair. Did I hear you say "soul," "expression?" Ah, that is something else altogether. "There is but one Patti, and Nicolini is her banker—Allah be praised."

After all the seasons of piano playing, when we have been literally through cyclones of celluloid, New York actually was aroused from her ennui by Fanny Bloomfield's playing at the last Van der Stücken Concert. The fair pianiste was, as usual, suffering from nervousness, but played as she always does, superbly, and press and public fairly rose at her. Madame Bloomfield also played at the concert given Sunday, April 24th, at the Lieder Kranz Society, where she took Miss Aus der Ohe's place, who was indisposed. The Rubinstein D minor Concerto was given, and the same magnetic intensity and almost thrilling expression so characteristic of her playing were gratifyingly present in the performance. When one can forget technic, or even to criticise, but simply listen to the music evoked by the player's fingers, then it is, indeed an artistic triumph. Madame Bloomfield's playing has broadened and deepened since her last visit here, and if she does get the bit between her teeth and run away with the orchestra in the last movement, she has, at least, a good precedent in the great Rubinstein himself, and we have had so many pianistic music boxes on exhibition this season, that flesh and blood in a performance is a welcome change.

Madame Madeleine Schiller gave two piano recitals at Chickering Hall, and displayed her light, graceful style in several well-selected numbers.

A Miss Atla Ramleh, calling herself the Pianiste to the Khedive of Egypt, also made her metropolitan debut, but I don't fancy the Egyptian method will ever startle the world.

Count Jules de Pstrokonsky, a well-known and earnest teacher of piano in Boston, recently died in Poland. The Count was a profound investigator of the principles underlying piano technic, and THE ETUDE would be glad to receive some elucidation of his theories. Mr. Rice, a pupil of his, has published a little pamphlet, which I have not as yet seen. Mr. Wm. Semnacher, of New York, who enjoyed much intercourse with the deceased, could throw some light on the subject, if he would.

There is a rumor that Karl Klindworth, the famous director and pianist of Berlin, has accepted a New York offer, and will take up his abode permanently next fall in that city.

Apropos of this, a former pupil of his, Miss Lucie Mawson, has arrived at home after four years' study in Berlin. The last three years, however, Miss Mawson has been under Oscar Raif, and has won the most earnest praise at every performance in public. She makes her debut in Philadelphia, her home, early in May, and will play the Schumann A minor Concerto.

Mr. Charles H. Jarvis will play at the coming Indianapolis Convention. Mr. Jarvis is still giving his historical piano-forte recitals with growing success. The performances are full of interest to the piano student and public alike. A fuller account of them will be given later in the season.

Verdi's "Otello" seems to have been a success. Criticisms of the most varying sort have come to us by cable, but the final judgment is, that it is a work worthy of the composer's name. Italian music is taking a fresh start, and may, after all, resolve the eternal problem, how to write a fresh, melodious work, but, withal, earnest and profound. The old Italian school is dead, and may it never be resuscitated with its insipid melodies and meaningless ornaments, and yet, after all, it is the most singable music. Singers like it, and say it does not ruin the voice like Wagner. To Italy, then, we must look for the preservation of *Bel Canto*, and Verdi, while not slavishly imitating Wagner, shows his influence, and the consequence is, that in "Otello" we have a work as far removed from artificiality as from pedantry.

Mr. and Mrs. George Henschel (Lilian Baily) are once more in America on a visit.

Niemann has resumed his old place in Berlin.

Princess Wittgenstein, Liszt's executrix, is dead, and now I suppose there will be a wrangle about the poor dead man's remains.

Cimillo Sivori, who is a genuine pupil of Paganini, is still concertizing.

Mr. Franz Rummel is giving chamber concerts in Berlin.

Hans von Bülow has just donated 1,200 marks to the Berlin Music Teachers' Society.

On account of poor health, Mr. A. D. Turner has been granted leave of absence for one year by the N. E. Conservatory. He anticipates spending the time traveling in Europe.

Bernard Stavenhagen has been playing Liszt compositions with great success in Berlin.

Arthur Friedheim is also an enthusiastic Lisztite, and recently gave a concert for the Bayreuth fund.

Rubinstein attended one of Eugene D'Albert's St. Petersburg concerts, and remained to the close of the performance and frequently applauded. (P. S.—This is *not* an advertisement.)

Dear old Madame Schumann is still playing in London at the Popular Concerts. The vitality of her playing is remarkable, and her pianism legitimate and free from meretricious effects.

Madame Hopekirk has been playing successfully in Germany, and will this spring and summer study with Leschetizky, one of the best teachers in Europe, and also Essipoff's husband. Essipoff owes all her training to him, and they say that when she is away from him a month her playing shows it. Madame Bloomfield, of Chicago, was with Leschetizky five years, and pronounces him the best Chopin player alive, but his delicate health and nervousness prevent him, like Henselt, from playing in public.

Saul Liebling, who has not been heard in America for several seasons, has been studying abroad, and successfully, to judge from recent Berlin criticisms of his playing.

Alexander Borodin, one of the new Russian School of Composers, died February 29th. He left many interesting works behind him.

Miss Emily Winant has had a good reception from our English cousins.

At his first Beethoven evening in Berlin, Von Bülow was received with tremendous applause. Some time ago, Bülow was refused admittance to the Opera House by the new intendant, Count Hochberg, for certain strictures uttered against the management of the house by the little hero of the keyboard. In a spirit of revenge, the irate pianist introduced into his programme an improvisation on the Figaro theme "Will the Count venture on a little dance?" This sounds very like Bülow.

Behr Brothers, of New York, have introduced in their new uprights a patent muffler that does not injure the action of the instrument, and which has the effect of "muting" the tone of the piano. Anything to abate the noise nuisance is a godsend. J. H.

NEW PUBLICATIONS.

"KING OF THE SEA." By H. R. PALMER. Published by the author. P. O. Box, 2841, New York City.

A very effective and well-written song, for baritone and base. For convenience, it is written with different accompaniments to suit high base, medium and low base voices. The piece does not require a great amount of vocal technic, but demands a spirited rendering. It will rank well with the similar compositions by the popular English writers.

"FLOWER OF YARROW VALE." By J. S. GILBERT. LOUIS H. ROSS & Co., Boston, Mass.

This is a Scotch song, by the author of "Bonnie Sweet Bessie, the Maid of Dundee," and if it does not become equally as popular, it will be because it is not known. It has every element to make it popular—pleasing melody, marked rhythm, convenient range, interesting words. It is a bright, cheerful, winning song, which we heartily recommend to our readers.

UNITED STATES MUSIC CHART. By C. A. CAMP, Painesville, Ohio.

The chart is about 6 by 9 inches. The design of the author is to illustrate transposition by means of a diagram, which shows the fixed or absolute pitch C, C sharp, D, D sharp, etc. Alongside of these is another, a movable diagram, on which is written the relative pitches, Do, Re, Mi, etc., 1, 2, 3, etc. The slide can be so placed as to show the syllables and numbers of any key at a glance. The device is one that the singing-school teacher will find very practical. We understand that the charts are also to be had in large form, suitable to the school-room.

Perhaps the bone of contention between the "Tonic Sol-faist" and the "movable Doist" is transposition. Now, if the author of the chart has discovered the connecting link between these two systems, he will be a blessing to his day and generation. It is to be regretted that an invention cannot be separated from the commercial side. Too often the aim of the author is not to simplify and aid, but to get a corner in music. Of all the 1000 inventions in musical notation that are sprung upon the innocent public, not one has been a commercial success. The reason is, that they are patented, and this is bound to keep the invention from being generally adopted.

AN EDUCATIONAL ALLEGORY. By THEO. F. SEWARD. Biglow & Main, New York, N. Y.

This is an engraving about 18 × 16 inches, designed to illustrate the crooked and the straight methods in music. The tonic sol-fa method, of which Mr. Seward is an ardent advocate, is not the "crooked" road to the Temple of Music, which stands on the summit of the mountain represented in the engraving.

The tonic sol-faists are represented in the middle of the picture as having an easy path up the mountain to the Temple of Music, while on both sides are struggling among the craggy heights the staff notationists. Many ridiculous situations are expressed worthy of the great Bunyan himself. To enter into the details would only be to emphasize the farcical feature of Mr. Seward presenting such a thing to the public. It might do for a cartoon to afford amusement. We once saw a map of the world. Boston occupied about three-fourths of the map. Its gas works were represented as being in volcanoes in Mexico; the reservoir, the Arctic Ocean. Paris occupied a mere speck in one corner, New York was a suburban town. Boston, the Hub, was everything, the rest of the world, insignificant. In this picture tonic sol-fa is the hub, and is about as equally a foolish representation. Truth, propriety and justice are not to be overlooked, even in an allegory.

Questions and Answers.

QUES.—Will you kindly answer in THE ETUDE as soon as you conveniently can, how an amateur who has composed a little, and would like to have it published, could do so, and what he would have to do, and where could he be most likely to have it done in New York City at a low figure, wishing no copyright?

(2) Will you kindly name some good "Elementary School" for the Violin, such a one as could be used as a self instructor?

(3) How is bar 8th from sostenuto movement in Chopin's Valse in D♭, Op. 64, No. 1, played? There are four quarter notes in the right hand, and only three in the left? A.

ANS.—(1) The simplest manner for a composer to bring his works before the public is, place it in the hands of some dealer of integrity, who will make them known through the different avenues of the trade.

A little might be gained in cost by having the work done by A. Manchester, 32 E. 14th, St., fourth floor, New York. He is a workman, but has no facilities whatever for making the music known.

(2) Charles Henning's "Practical Instructor of the Violin" is one of the best and easiest methods for the Violin.

(3) A study of Germer's "Rhythmical Problems" will make all such passages easy. In this particular case, which is one of the easiest and most natural, the playing of the hands separately, counting one beat to a measure, playing a few measures before and after the troublesome one, will soon overcome the difficulty. One will glide gracefully over the measure if the separate hands are played in a rapid, unconscious manner.

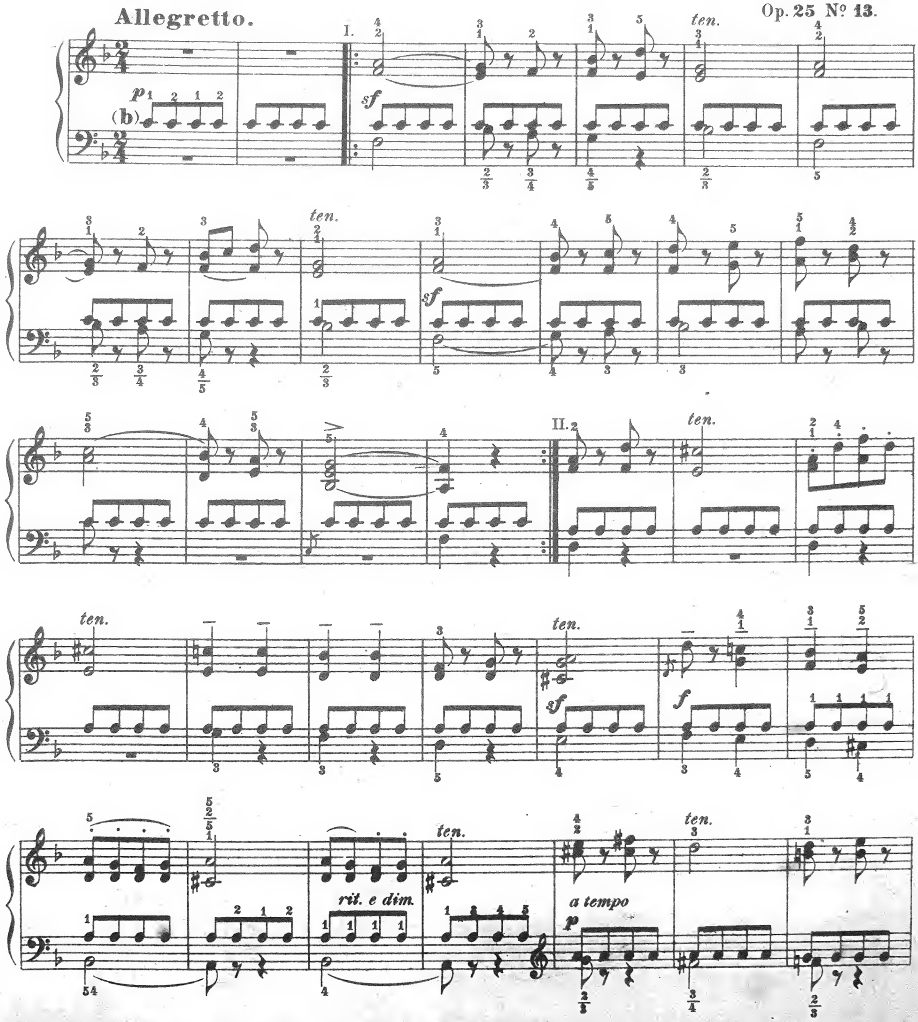
QUES.—EDITOR OF THE ETUDE: Please give me information in regard to pipe-organ music for church. I have used Batiste's mostly. Would like little pedaling, and a style capable of varied registration. Please answer in THE ETUDE.—C. H. P.

ANS.—"The Church and Concert Organist" (two volumes), edited by Clarence Eddy, is a fine collection of suitable music for various occasions, and contains many selections which are not difficult. "The Practical Organist" (three books), by A. Guilmant, and Nos. 7, 9, 22, 27 and 32, from "Guilmant's Organ Compositions," are to be commended. The foregoing are ably edited by S. P. Warren. "Six Organ Pieces," by Geo. F. Bristow (*excellent*), and "Gems for the Organ," by Sam'l Jackson, which, with the "Organist at Home," by P. A. Schnecker, are the best of the numberless so-called "Collections" with which unwary organists are beguiled. Scotson Clark's works may be used without danger of being thought guilty of ultra-classicism.

IN THE MILL.[a]

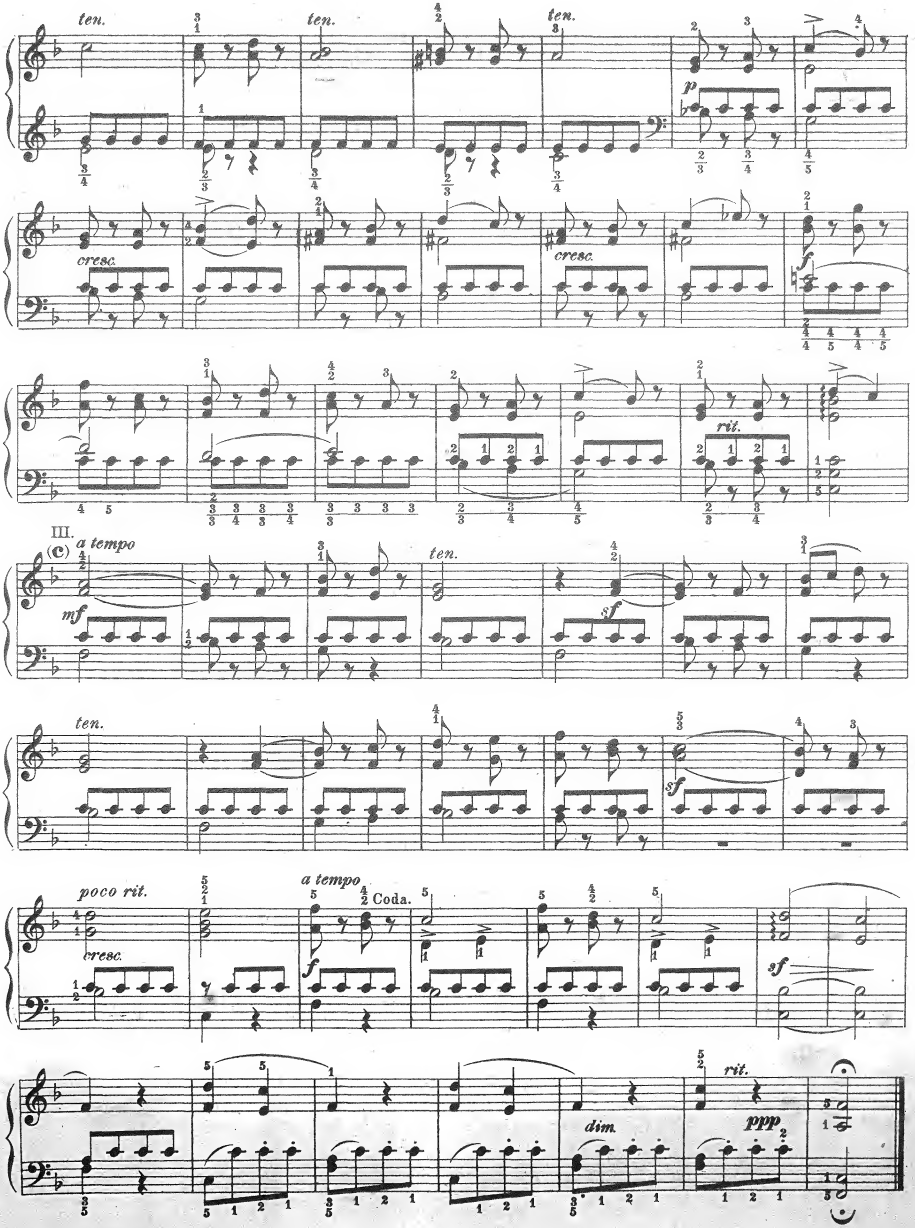
(IN DER MÜHLE.)

G. T. WOLFF.
Op. 25 № 13.



(a) This piece may be used as a means for the study of repeated Thumb, or changing finger. If the former use fingerings above the lines; if the latter the fingering below the line. In some cases the thumb only can be used, and but one fingering is given.

(b) The repeated tones must all be lightly *staccato*.



(C) Repetition of first part.

LA MATINÉE.

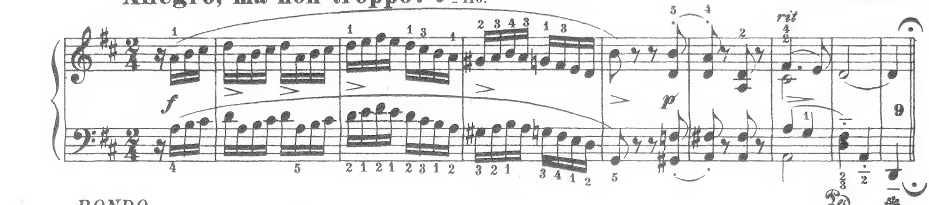
RONDO.

"The Musician," Prentice-Grade 1 page 26.

INTRODUCTION.

Allegro, ma non troppo. ♩ = 116.

J. L. Dussek.



RONDO.

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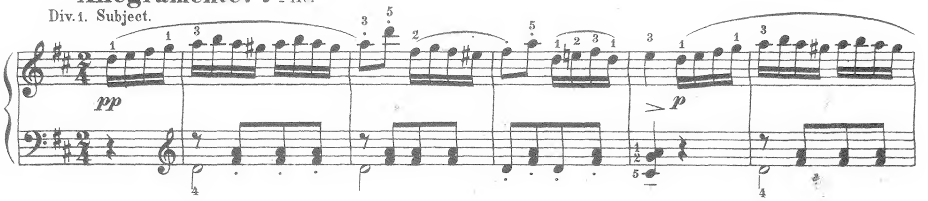
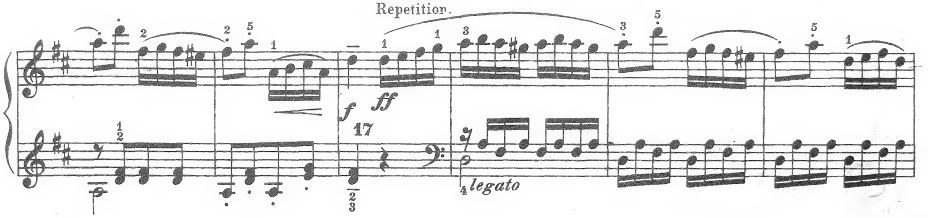
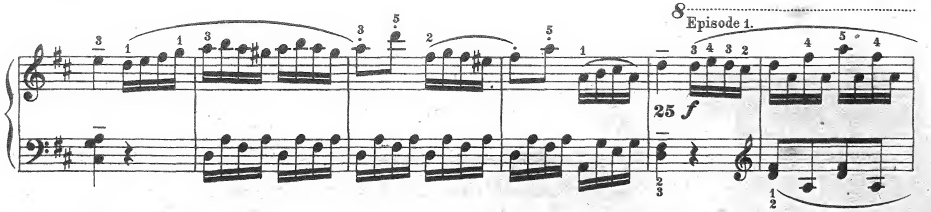
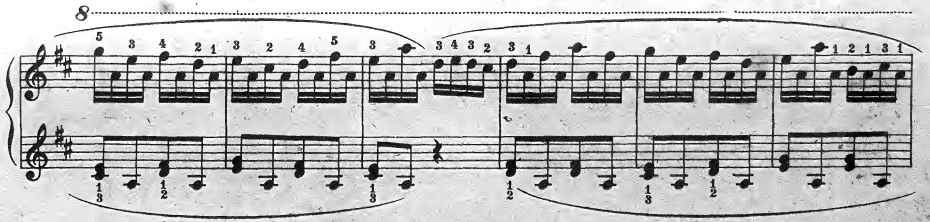
Div. 1. Subject.

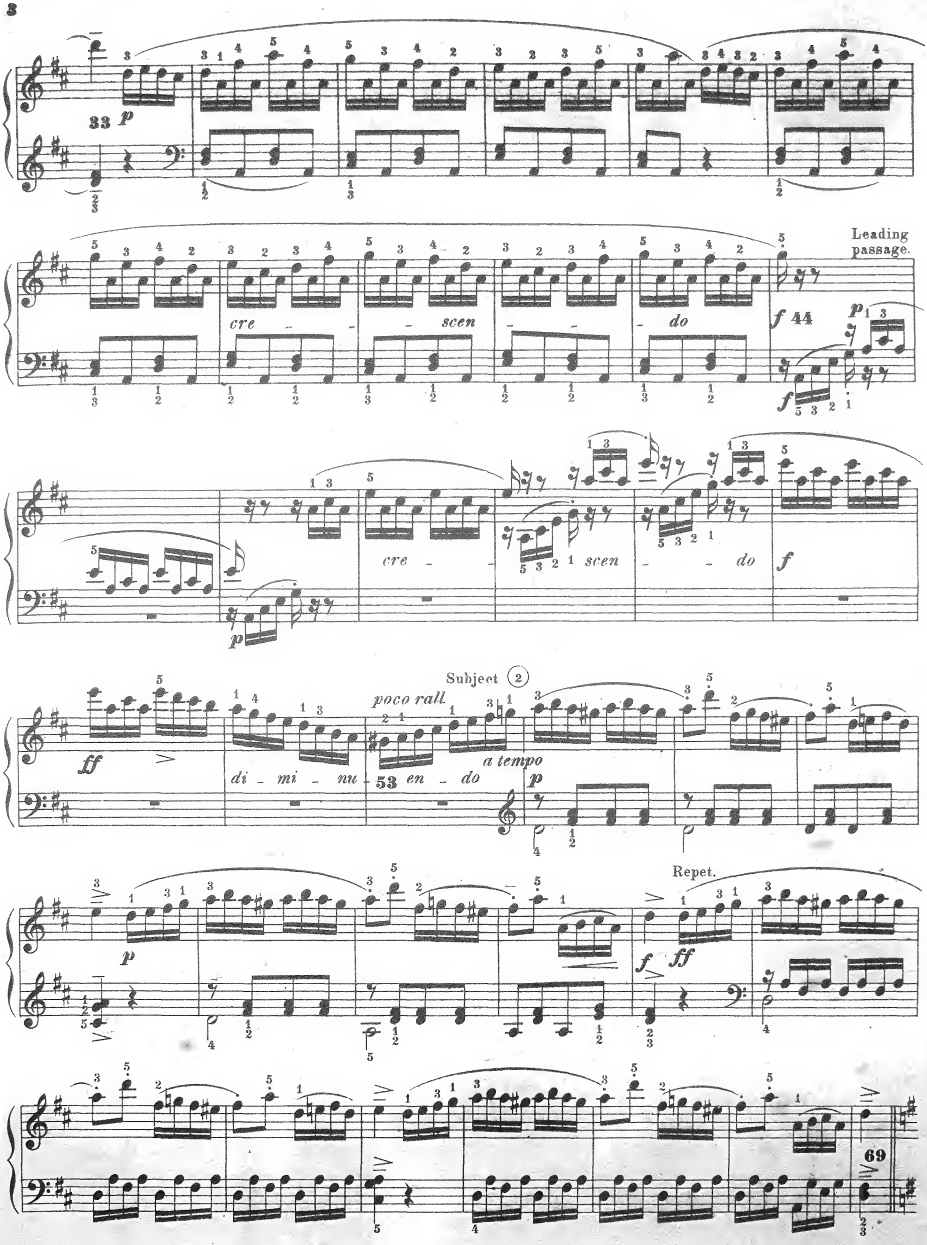


Repetition.

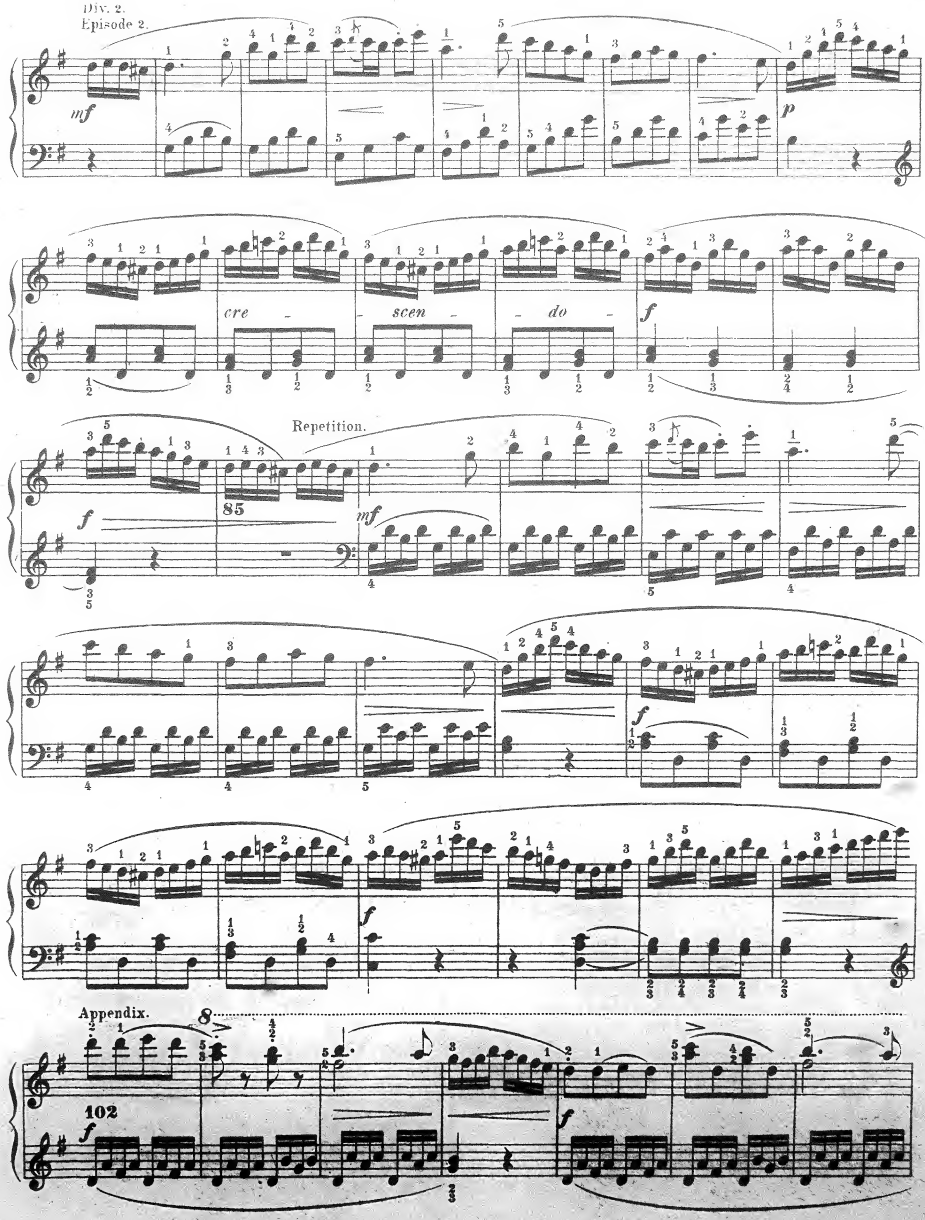


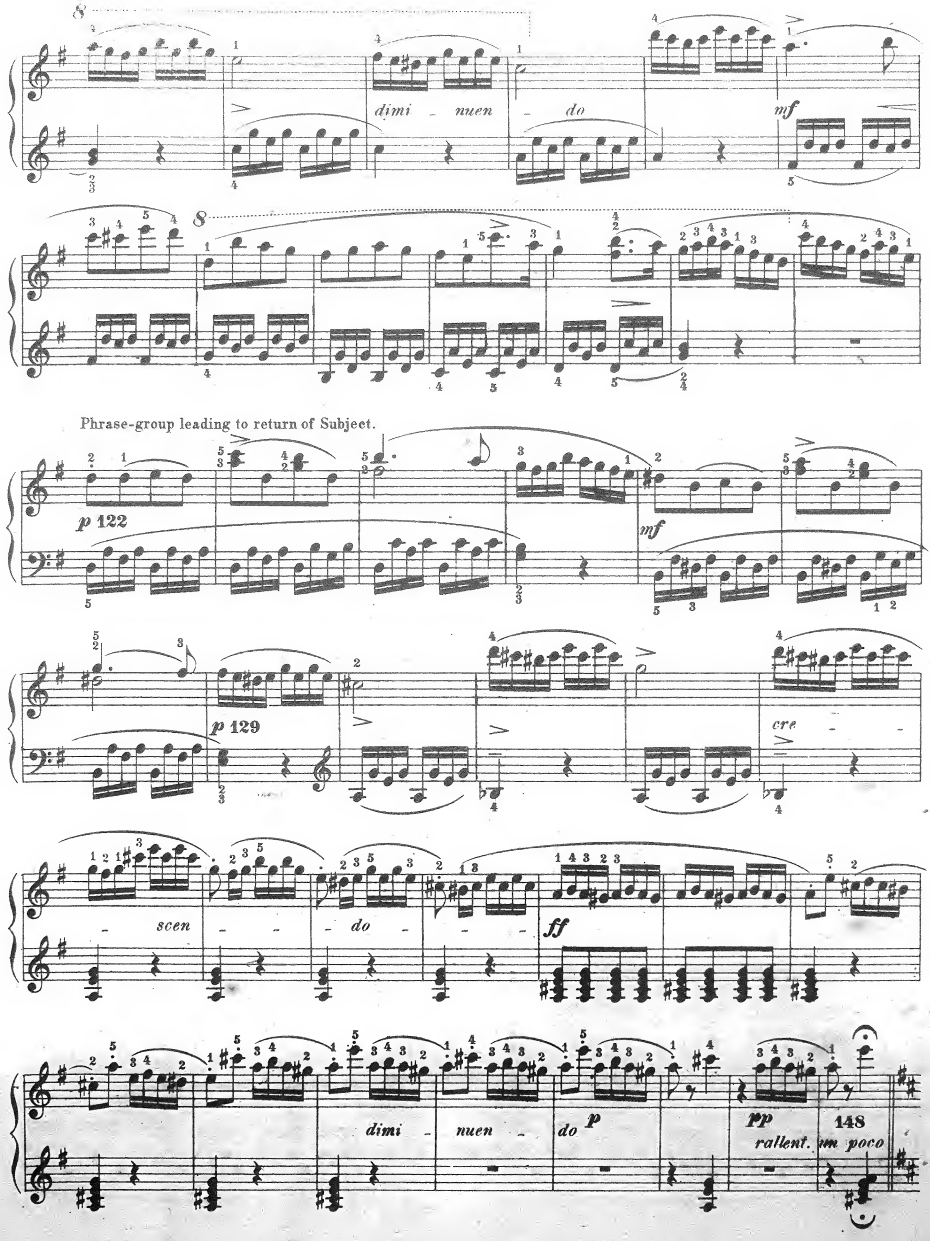


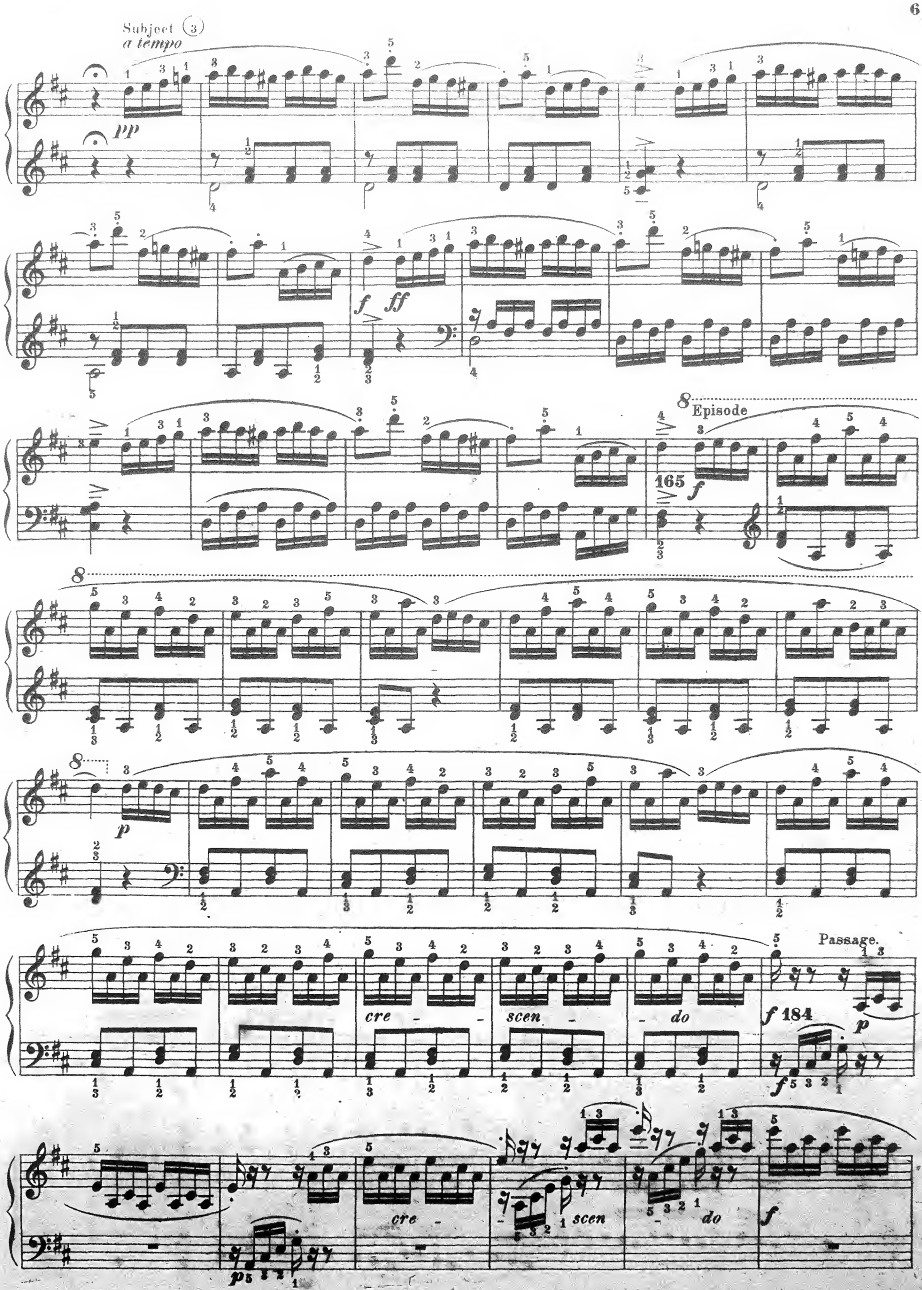


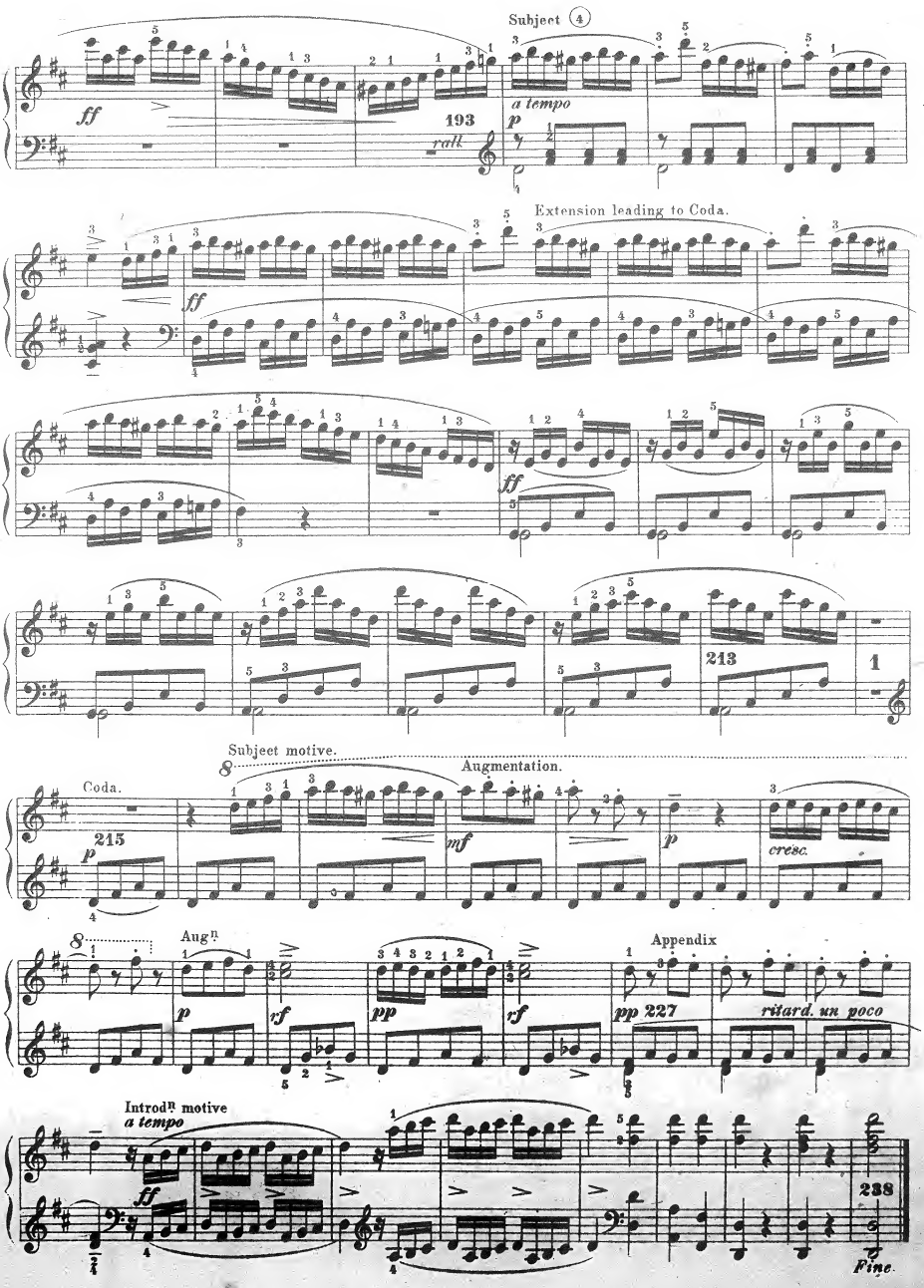

33
p
Leading passage.
cre - - scen - - do
f 44
p
f
cre - - scen - - do
f
p
Subject (2)
poco rall.
a tempo
ff
di - mi - nu - 53 en - do
p
Repet.
p
f
ff
69

Div. 2.
Episode 2.




8
dimi - nuen - do
mf
8
Phrase-group leading to return of Subject.
p 122
mf
p 129
cre -
scen - - do - - -
ff
dimi - nuen - do
p
pp
rallent.
148
un poco

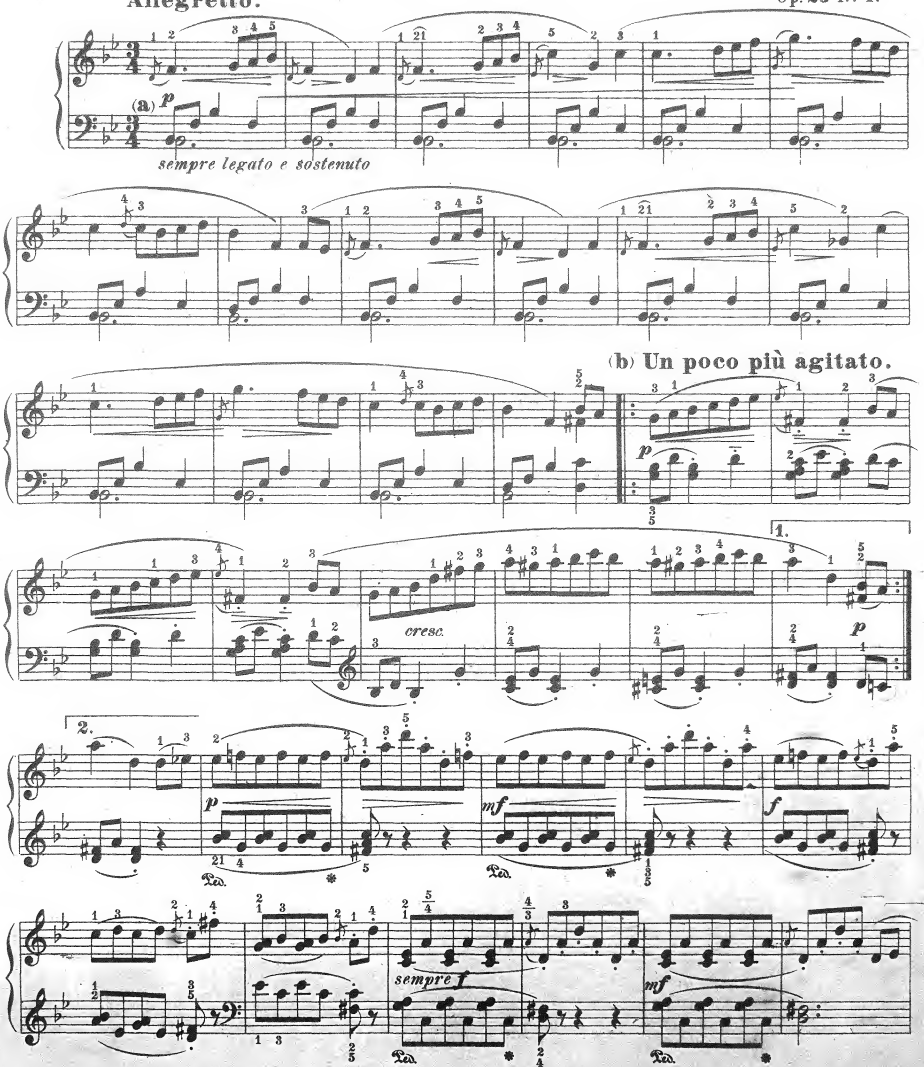

Subject (3)
a tempo
pp
f
ff
Episode
165
f
p
cre - scen - do
f 184
Passage.
p
cre -
scen
do
f


Subject (4)
ff
193
rall.
a tempo
p
Extension leading to Coda.
ff
ff
213
1
Subject motive.
Augmentation.
Coda.
215
p
mf
p
cresc.
Aug.n
Appendix
p
rf
pp
rf
pp 227
ritard. un poco
Introd.n motive
a tempo
ff
238
Fine.

BOAT SONG.

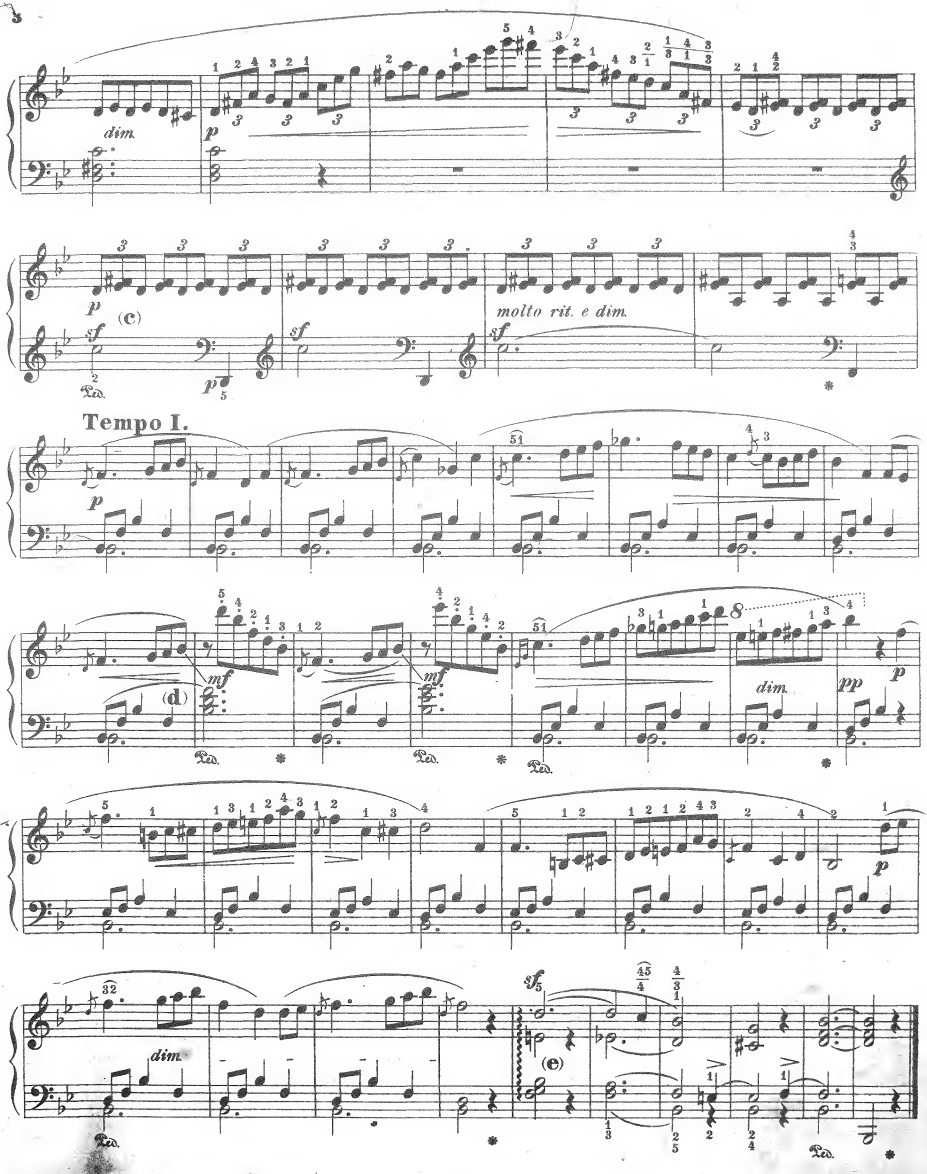
(WASSERFAHRT.)

G. T. WOLFF.
Op. 25 № 4.



(a) The accompaniment in this part must be kept very steady, and a careful use of pedal will help the *sostenuto*. The melody wants a little freer rhythmical treatment.

(b) This means not only an agitated rhythm but a little faster Tempo, and the *ritenuto* in meas. 44 & 45 should simply be sufficient to bring the Tempo back to that of the first part.



(**c**) The low bass tone must be softly played, in contrast to the high tones which must sound out like a call from across the water.

(**d** The melody is indicated by the line.

(**e**) The rests must be very carefully observed, as also the phrasing marks.

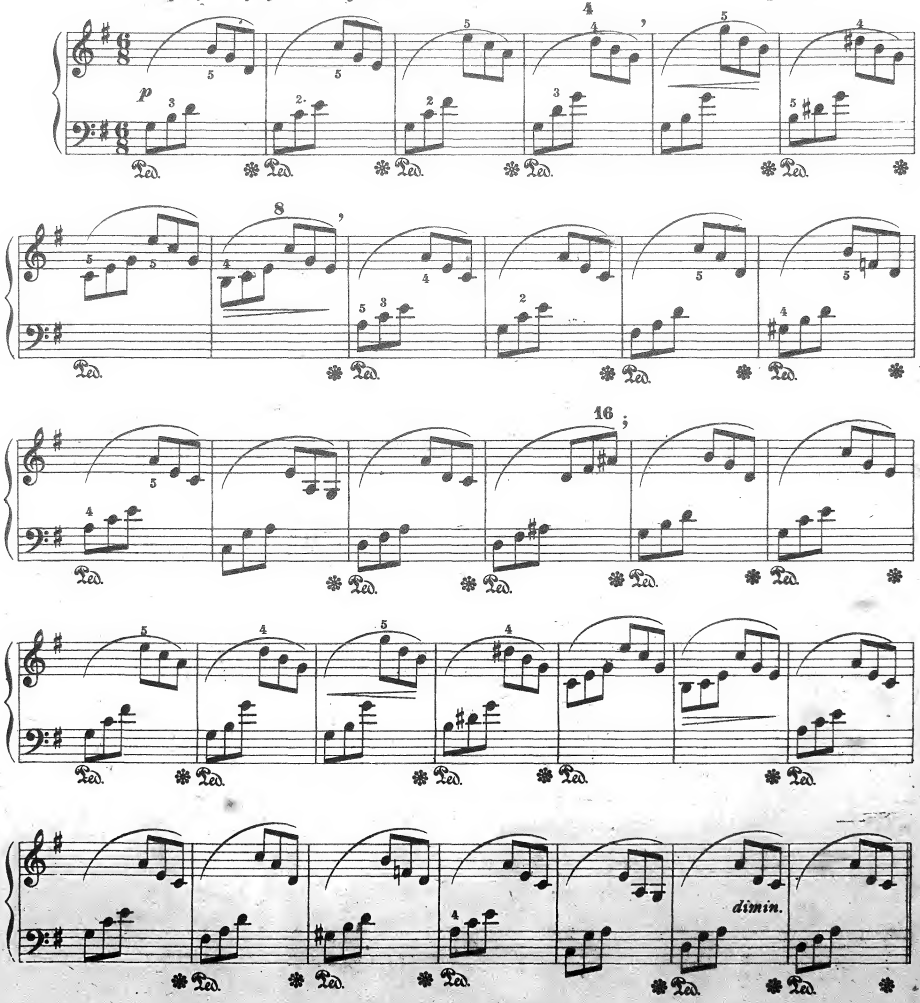
LITTLE STUDY.

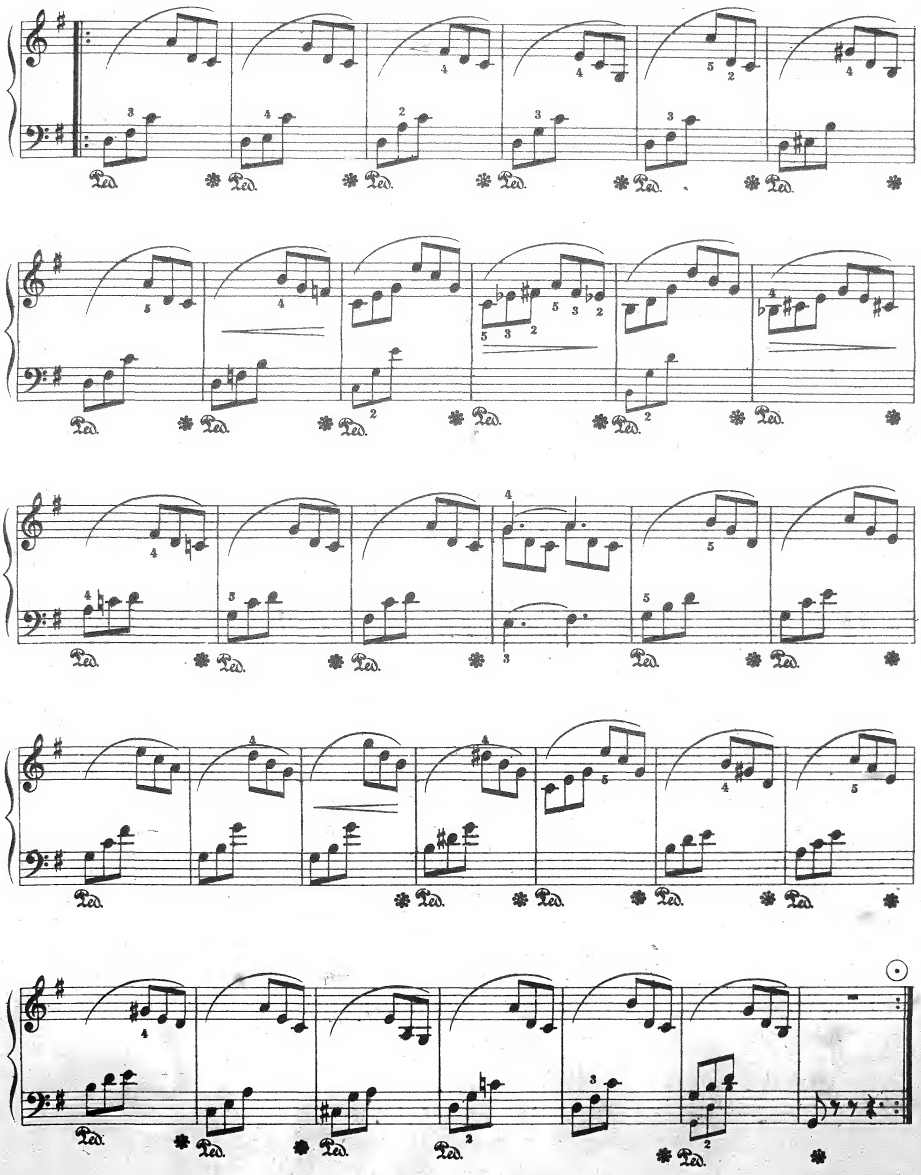
KLEINE STUDIE.

(,) = Phrase.
(;) = Section.
(.) = Period.

Leise und sehr egal zu spielen. (♩. = 104.)
To be played softly and very even.

Robert Schumann.
Op. 68. Nº 14.





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	11	"A Pleasant Message."	G	3	50 c.
	12	"From Home."	G	3	25 c.
	13	"Petit Impromptu."	C	3	25 c.
	16	"Meditation."	G	3	40 c.

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CONCERT PROGRAMMES.

Howard College, Fayette, Mo. Mrs. Jennie M. Bagley.

Norwegian Bridal Procession, Grieg; Bird of Love, Lemmens; Recitation; Daisy Song, Arditi; Song Without Words (19), Mendelssohn; Whispering Winds, Wollenhaupt; Il Trovatore (Verdi), Gottschalk; The Wish, Kucken; Last Hope, Gottschalk; Reading; Bird and Lute, Smart; (*a*) Sarabande (Suite in B flat), Raff; (*b*) Impromptu, Op. 90, No. 4, Schubert; Good Night, Farewell, Kucken; Cachoucha Caprice, Raff.

Providence, R. I. Pupils of E. A. Kelly.

Grillen, Warum, Aufschwung, from Op. 12, Schumann; Italian Concerto (1st movement), Bach; Nocturne in E flat, Field; Scherzo, Op. 35, No. 3, Jadassohn; Sonata, Op. 27, No. 2 (Moonlight), Adagio, Allegretto, Presto Assai, Beethoven; Impromptu, Op. 142, No. 3, Schubert; Tempo di Minuetto, Moszkowski; Cantabile, Schulhoff; Introduction et Rondo Brillant, Moscheles; Souvenir, H. Hoffmann; Waltz, Vienna Bon-bons (Strauss), Rive-King; The Message, Blumenthal; Etude, from Op. 32, Jensen: Bolero, Op. 19, Chopin; La Pleureuse, from Op. 75, Raff; Reve d'Ariel (Scherzo Valse), Prudent; Scherzo, Op. 31, Chopin.

Corpus Christi, Texas. Pupils of Horace Clark, Jr.

Romance, Reinecke; L'Elisire d'Amore, arranged by Le Couppey; Tempo di Valse, Reinecke; Dance on the Lawn, Kullak; Joyfulness, Giese; Little Wanderer, Lange; Apres la Tempête, vocal duett, Concone; Tramway Galop, duett, Gobbaerts; Break of Morn, Idylle, Dorn; Charge of the Hussars, Spindler; See the Pale Moon, vocal duett, Campana; Old Black Joe, Fantasia de Concert, Gimbel: Les Follies Galop, Brilliant, Ketterer; When I am Gone from Thee, trio, Campana.

Boston, Mass. Pupils of Calixa Lavallee.

Piano, Rondo for Two Pianos, Op. 73, Chopin; Vocal, Bid Me Discourse, Bishop; Piano: Sonata in G minor, Op. 22, No. 2, Schumann; Berceuse (Cradle Song), Chopin; Feuerzauber Musik, Wagner-Brassin; Polonaise in E, Liszt; Vocal, Cradle Song, Spohr; Piano: Prelude and Fugue, Mendelssohn; Gigue, Scarlatti; Barcarolle, Schubert-Liszt; Ballade in G minor, Chopin; Tannhäuser March, Wagner-Liszt; Vocal duett, The Song of the Birds, Rubinstein; Impromptu, for Two Pianos, from Schumann's Manfred, Reinecke.

American Compositions. G. W. Bryant, Wesleyan College, Staunton, Virginia.

Piano quartette, Overture to Genevieve (MS.), G. W. Stratton; Duett, L'Amicizice, F. H. Hodges; Piano solo: (*a*) Cradle Song, Chas. E. Platt; (*b*) Polka de Concert, Homer Bartlett; Vocal solo, Dream of the Ball, C. Sternberg; Double duett, Answer Me, L. M. Gottschalk; Vocal double trio, Jack and Jill, E. M. Bowman; Piano duett, Friendship, Wm. Mason; Vocal solo, Judith, Concone; Duett, La Sultana Waltz, A. de Kontski; Piano solo: (*a*) Polonaise, Constantine Sternberg; (*b*) Reverie Poetique (MS.), G. W. Bryant; Vocal double quartette, Birds of Spring Waltz, Brinkworth; Duett on two pianos, Scherz' Fantastique, Rafael Joseffy; Guitar march, American; Piano solo: (*a*) Idylle, Op. 5, W. H. Sherwood; (*b*) Silver Spring, Wm. Mason; Vocal solo, When the Heart is Young, Dudley Buck; Piano quartette, Polonaise (MS.), Milo Benedict.

Hamilton College, Lexington, Ky.

Overture, Euryanthe, Weber; Impromptu, Op. 90, No. 4, Schubert; Traumerei, Op. 15 (violin), Schumann; Impromptu in A flat, Op. 29, Chopin; Sonata, G major, Op. 14, No. 2 (Allegro, Andante, Scherzo), Beethoven; Overture, Magic Flute, Mozart; Cachoucha Caprice, Op, 79, Raff; Two Adagios, Op. 225 (piano and organ), Kalliwoda; Valse Brillante, Op. 83, Durand; Concerto, G minor, Op. 25 (Presto, Molto Allegro e Vivace), Mendelssohn.

Conservatory of Music, Upper Iowa University, Fayette, Iowa. J. W. Ruggles, Musical Director.

Overture, LeGrande, W. S. Ripley; Piano solo, Whispering Zephyrs, Wollenhaupt; Piano duet, Fanfare Galop, Ascher; Piano solo, Flying Clouds Galop, Melnotte; Vocal duett, Adieu to the Woodlands, Franz Abt; Piano solo, Polish Dance, Scharwenka; Vocal, Tyrolean Chorus, arranged from Rossini by H. R. Palmer; Piano solo, La Harpe, melody and variations, Jungmann; Vocal, duett, solo and quartette, Raise Me, Jesus, to Thy Bosom, Huntley; Piano solo, Cujus Animam, W. Kuhe; Piano Duett, Polonaise Heroique, Rive-King; Piano solo, Fifth Nocturne, Leybach; Vocal, The Gypsy's Life, arranged from E. Flood by H. R. Palmer; Polka, F. G. Frankenfield.

Pupils of Miss M. E. Gaither, Pekins, Ill.

Overture, To the Hebrides, Mendelssohn; Auld Lang Syne, variations, T. P. Ryder; Blue Bells of Scotland, Kuhe; Flowers o' the Forest, variations, Pape; Recitation, Mona's Waters; Bonnie Doon, Pape; Lucia de Lammermoor, Vilbac; Shepherd Boy, Wilson; Stephanie Polka, Csibulka; (*a*) Romanza, F sharp major, Schumann; (*b*) Serenata, Moszkowski; Marche de Nuit, Gottschalk.

[For The Etude.]

REMINISCENCES OF LISZT.

BY CARL LACHMUND.

Although much has already been written on this subject, I gladly comply with your request, and give the readers of The Etude a few reminiscences of Liszt.

During a three summers' visit with him at Weimar, a concise memoranda of all interesting conversation was made, as also of the numerous alterations the master continually suggested in his own compositions. His freedom of form, as also the introduction of the so-called tone painting ("Ton-Malerei"), accounts for the fact that Li-zt, more than any other composer, made alterations and additions to his piano works. While reserving observations in regard to his psychologic nature perhaps for a later time, I will relate several social occurrences, which, though of no special musical importance, may serve to give an insight to certain traits of Liszt's character.

He always spoke with great reverence of Czerny, with whom he began his studies at the age of nine. I remember particularly the following incident, which he related with considerable merriment: The eminent teacher kept him at a Clementi-sonata so persistently that he grew tired of his lessons and resolved to rid himself of the "horrid man." But how could the boy do this? The father certainly would not give his consent to a change. After debating the matter in his mind for some time, he decided on the following stratagem: He marked an unreasonable fingering over several notes, and taking the music to his father, innocently remarked, "I ought to stop my lessons with Czerny; just see the ridiculous fingering he has marked for me." The father at first was surprised, but mistrusting that something was wrong, took the book to Czerny and asked for an explanation. Of course the scheme was disclosed, and although the father may have smiled at his son's inventive powers, upon arriving home he gave the young schemer a sound thrashing, and Franz was obliged to continue with Czerny.

Though Liszt has been lionized by immense audiences and by crowned heads, he endured patiently the ordeal of receiving so many intruding visitors, and, as a rule, treated them kindly. However, when an imprudent party did not consider that the great master's time was as precious as limited, or perhaps roused his ire by some untimely remarks, it was amusing to observe the dexterity with which Liszt managed to place the door between himself and the offender. An American pianist was treated in a similar manner upon requesting Liszt to give him a testimonial referring to his abilities as an artist and teacher. As the gentleman was aware of the fact that the master did not, as a rule, give written testimonials, he should have prudently refrained from making the request, especially as he was not a pupil of Liszt.

At another time, a large, rather awkward German called to present a "prodigy" in the person of his son, a boy ten years of age. The master, who had been persecuted with many would-be prodigies, kindly consented to hear the boy play. However, the young pianist was in no way possessed of wonderful powers, but was fairly talented, and had received careful instruction. So, in reply to an enquiry, the father was told that it would be well enough for the boy to continue under careful guidance. Thus far the interview had passed pleasantly; but when the parent requested a written testimonial as to his son's abilities, Liszt grew much enraged, and answered the surprised man in a manner that made him feel very diminutive. He attempted to stammer an apology, but this only increased the anger of the great musician, who paced the floor rapidly, and sought to give vent to his feelings by exclamations, such as, "I am not everybody's dog, nor am I to be used by everybody who chooses to impose upon me." The only thing the visitor could do was to withdraw. As the father backed out of the door, Liszt advanced and kindly offered his hand, as though he would say to him, "I am sorry for you, but you should have been considerate;" and, turning to the boy, he gave him a friendly pat on the shoulder. To a stranger such conduct would have seemed eccentric; yet when we consider that Liszt's mind was always preoccupied with so many great things, and that he was interrupted and imposed upon so frequently, we can understand that at every recurrence of such an instance as the cited one, his patience grew less. Almost weekly he received manuscript compositions from young composers, with the request to examine and return them with his opinion. This nuisance had increased to such an extent that Liszt placed a notice in several music journals, saying, that he could give no attention to such requests nor take time to return manuscripts. Another source of annoyance were the numerous letters requesting his autograph. These came largely from foreign countries and in foreign languages. As he never gave his autograph, such letters were consigned to the waste basket. Once he handed the writer such a letter, saying: "*Ach, mein Lieber*, please read that, and tell me what the man wants." The letter came from Boston, and the writer thereof, in the course of four closely-written pages, managed to express his wish for an autograph.

The master had a dislike for reading letters, and personally read only those from intimate friends. At the lesson-soirées Liszt would not make many corrections, but every remark seemed like a revelation, and the young artists' ideas of pianism and interpretation were wonderfully broadened by the privilege of being near such an exceptional musician three afternoons of each week. In his criticisms he was generous, always giving credit for good qualities, while speaking of the faults in a passing manner; though when a conceited pupil's playing was below the standard, he would not hesitate to impress him with the truth, nor would he use the most delicate words. The lack of conscientiousness on the part of a pupil would exhaust Liszt's patience immediately, and a scene reminding one of a diminutive thunderstorm was apt to follow. The master then managed to get the offender of musical esthetics away from the key-board as quickly as possible by giving the music such a decisive fling that it flew over our heads, and the sheets scattered in all directions of the *boudoir*. Such a thunderstorm, of course, frequently ended in a shower of tears, especially when the party that caused it was a member of the fair sex, although Liszt was usually indulgent with ladies. The master expected those who came to him to be musicians as well as pianists, in other words, *true artists*, and not merely acrobats of the key-board. Consequently he did not have much patience with such who proved themselves wanting in musical education or taste, even if their technic was good.

Once in a while a new comer would introduce his piece by a rambling prelude, a crashing arpeggio up the key-board, a brilliant scale down again, and ending with a few confident chords, bang—tching—bum! That was all that Liszt cared to hear from such a pianist, for he knew from that how he would play, and a string of sarcastic remarks usually followed: "That is tuners' music" (referring to the fact that some tuners play such preludes to show their pianistic abilities). "Ah, indeed, you can play an *arpeggio* and a rapid scale too? Why that is astounding!" Such and similar remarks of course caused considerable illy-suppressed amusement, while the rebuked party looked about the room with a lingering glance at the door. In a like manner he would treat any one who played a noisy prelude before a delicate piece, as he considered this also an exhibition of bad taste. A prelude should always be in bearing with the piece it is to introduce, thus preparing the listener for the required mood.

Considering that young artists could not elsewhere receive such inspiration, Liszt was a double benefactor to them, inasmuch as he never accepted recompense, and would have considered it an insult if such had been offered. Such acts certainly proved him the possessor of a noble, philanthropic character. When any of the young artists gave a concert, he tried to be present, and thus give encouragement. His presence would also assure a financial success, inasmuch as a large audience was sure to come when it was rumored that Liszt would be there. The writer of this has particular reason to remember the great musician with a deep feeling of gratitude. Several soirées having been arranged at our house, Liszt not only attended, but at two of these he graciously seated himself at the piano and played several solos. Every one was delighted and surprised at the unexpected opportunity of hearing Liszt play. In order to illustrate some remark, he frequently played small parts of pieces at his lesson-soirées; but only once in a great while would he play a piece from beginning to end.

Of the great pianists, Thalberg, Henselt, Tausig, Rubinstein and von Bülow can be named as extraordinary men; yet Liszt stood so conspicuously above them all, that one would hardly think of him as one of their kin. Rubinstein, Tausig and von Bülow were pupils of Liszt, and as these great virtuosos should be most competent to estimate their master's powers, von Bülow's words may be credited when he says that the three together do not make one Liszt, meaning thereby that Liszt had more characteristics and powers of genius than those of his three great followers combined.

Like many, not to say most, great men, Liszt was not free from weaknesses of character; but now that he is dead, is it necessary to hold these blemishes so close to our eyes that we cannot see beyond, but obscure to our view his true greatness, far-reaching as it is? No, indeed. Let us rejoice in our art for giving us such a man, and in the man for giving us such art.

A SUGGESTION.

Theo. Presser, Esq.:—

Dear Sir: In accordance with a request that I submit my views through the columns of your valuable journal, regarding a project which, I feel, will be one of great utility to teachers generally, I hereby comply with that request, and in so doing I wish an expression from other teachers on this point; for what might be deemed of much importance by some, might be looked upon by others as a superfluity. We all know that no well-equipped recitation room in any school or college is without its geographical, astronomical or phrenological map or chart, and yet music charts, such as I am about to refer to, have never been used to my knowledge, viz.: charts showing the position of the body, arm, hands and fingers as they should be used in performing upon the piano-forte.

Such charts, showing the correct as well as the incorrect positions, would, to my mind, be of great benefit to teachers who are remote from the musical centres of the country. Charts of this description hung in the practice and recitation rooms would be constant object lessons to each student daily and hourly—ever before the eyes and always drawing attention. Again, there are hundreds of first-class teachers in remote sections of the country who, although they may dwell on these things and the vast importance thereof, find they are in the minority, and are being constantly antagonized by the incompetent majority, and the authority of the former in these matters is often questioned by the latter, and the only proof they have in confirmation of their theory is by simple force of argument—the latter being, in most cases, a waste of time and breath. Now, in my opinion, such charts as I speak of, edited by sanction of the M. T. N. A., bearing the authority of the same in signatures of a committee of eminent men connected with the Association would strengthen the teacher's position and demand the students' confidence and respect.

In the lecture room it would prove invaluable, and as a means of dispensing correct theories and advancing the noble cause of musical science and art, it would, I believe, do a vast amount of good. Teachers, let us hear from you, not in a spirit of controversy and just for argument's sake, but toward the advancement, it may be, of a better condition of things. In conclusion, allow me to say that this scheme is not for the benefit, particularly, of teachers in our large cities, surrounded by musical education, culture and art on every hand and expressed in first-class concerts and recitals day after day, but, as before stated, for the teacher who has left all these privileges and advantages behind and gone forth to do pioneer work in town, village and hamlet throughout the land.

April 8th, 1887. Geo. H. Rowe,
Musical Director, Baylor College.

MUSICAL NOTATION.

A writer in The Etude, for March, speaks in glowing terms in relation to what he calls "one of the most novel and ingenious inventions of modern times." He furthermore asserted that "the present system of musical notation, though it has been in use for several centuries, has been a continual stumbling block to thousands of musical aspirants." We cannot agree with the above broad statement. If such were the fact, a better system would have been discovered long before this late date.

The Kindergarten System, of which he speaks, in using geometrical figures to represent the pitch of tones, makes its appeal to the sense of *seeing* more than to the sense of *hearing*. It is of much greater importance for a pupil to know tones in their key and harmonic relationship than to know the sign or shape of any character that may be used to *represent* the tones. If the ear is trained to compare, observe and analyze tones, so as to be able to tell where they belong in the major, minor or chromatic scale, or what chord they form when *heard*, there will be no trouble about the staff.

It is a stubborn fact that a large majority of our profession do *not* teach music as philosophically, scientifically and practically as other branches of education are taught. Many do not realize the importance of *doing before* explaining, of right thinking, and of calling things by *their correct names*. The fault is not, then, in the notation, but in the incompetent teacher. So, when we have learned "The Art of Teaching the *Real* Things of Music" (the title of an essay which we shall have the honor to read at the next meeting of the M. T. N. A.), there will be no confusion, nothing misleading, about the significance of the musical staff. Life is too short to spend it in hair-splitting about the phraseology of a definition, or whether the staff is composed of a certain number of lines and spaces. *We do know the fact* that there are five long lines and four spaces between them, and that all the territory above the fifth line and below the first line is available for representing the pitch of higher or lower tones as they may be required. As long as the staff is used to represent the pitch of tones, we fail to see the advantage of using *other* characters to represent the pitch of tones. Nothing has been invented during the past hundred years which has made it desirable or possible to do away with the use of the staff both for vocal and instrumental music. It is true that, as introductory to the staff, a child, in its first lessons, should learn how to *think* the tones of the scales and produce them with his voice; and also, in learning to play the piano, he should find out, both from seeing and hearing, how to make a good singing tone, and how to *avoid* making tones that are harsh and unsympathetic. This way of beginning is always interesting and encouraging to the pupil. What a mean advantage many teachers take of their pupils in asking them to do so many things at once. They ought to be arrested "for cruelty to the higher order of animals."

Hebet Harding.

PITTSBURG, PA., April, 1887.

DEAR MR. PRESSER:—

J. C. F.'s answer to the question, "What difference is there between the methods of fingering taught at the Leipzig Conservatory and the Northeastern Conservatory of Boston?" in the April number of THE ETUDE seems so unfair, yes, laughable, to say the least, that it should not pass without censure.

The *six* leading Piano teachers of the Northeastern Conservatory, according to J. C. F.'s statement, have no uniform method, but the following *sixteen* teachers of the Leipzig Conservatory, Kappelmeister Professor Dr. Reinecke, Dr. O. Paul, Dr. Papperitz. Th. Coccius, J. Weidenbach, C. Piutti, J. Lammers, S. Jadassohn. B. Zwintscher, H. Klesse, Professor Dr. Rust, Dr. P. Klengel, P. Anasdorf, E. Schwecker, W. Rehberg and C. Wendling, who, by the way, have also *some standing* in the musical profession, all teach their pupils to hammer the piano regardless of quality of tone. The affairs being in such a sad state at the Leipzig Conservatory, I would suggest that Brother John C. Fillmore will hold a Summer Normal this season at Leipzig for the special benefit of its teachers.

Knowing that you, as well as myself, have been pupils of the Leipzig Conservatory, I presume that you will feel the uncalled-for attack the same as I do, and, no doubt, all those former pupils under whose eyes the item will come.

Yours, respectfully,

PH. DARNBERGER.

The answer to the question regarding the methods of fingering taught at the Leipsic and N. E. Conservatory, Boston, having aroused some discussion, it may be well to explain the matter a little more fully. Teaching in an American and in a German institution are two entirely different things. In Germany it is possible for the head of a department to say "Thus far shalt thou go and no farther," but in free America, where a man may become a successful teacher by the adoption of ways and means gathered from various sources and entirely independent of the instructions of any one teacher, it is an entirely different thing. Rubinstein, even, could not gather about him a half dozen men, resident in America in a dozen years—*and successful teachers*, as the work of the gentlemen mentioned at the N. E. Conservatory has proved them to be—who would agree to teach according to some method formulated by himself. How much less, then, could any less prominent pianist do so. Americans—active and enterprising—gather their ideas from the *world*.

Germans believe in some particular German institution and method—Frenchmen and Englishmen, ditto. If an American realizes that he is weak in any particular point, he looks about him, and at once visits that country which will supply the need.

A German, a Frenchman, or an Englishman, under similar circumstances, allows his vision to go no farther than the boundary of his own country; and if he fails to find what he wants, he seats himself comfortably, with the thought that it can't be found in *this* world!

The best teachers of the piano in the future are destined to be Americans, for this very reason.

As Mr. J. C. F. had nothing to do with the answer to the question in the April ETUDE, we desire to lift all responsibility from his shoulders.

E. M. BOWMAN has accepted the position of Organist in the First Baptist Church, Newark, New Jersey, at a salary of $2000 a year. The *Musical Standard*, of London, takes this occasion to comment on the salaries of organists in England, from which we extract the following:—

"The organist in many parish churches—we fear in a very great many—is looked upon as an animated machine, who is paid £20, £30, or £40 a year, as the case may be, to grind off so many services and so many choir practices a year. People who attend church regularly, and who could not distinguish between a chord of the seventh and a peal of bells, feel quite competent to criticise the gentleman—often an educated and highly-cultured man of the world—who takes their poor stipend, and in return gives them work of too fine a temper for their commercial souls to appreciate. If the organist's nature responds to the call to praise God with every member that he has, and he peals forth praise loudly, he 'plays too loud.' If he is subdued by a sense of sin, and accompanies a penitential psalm on soft stops, he is 'too quiet,' and "does not give much for his money." If he desires to help a weak part in the choir, and plays out the alto or tenor part, the man who contributes a three-penny-piece once a quarter to the organist's fund wonders whatever the organist is doing, and accuses him of making blunders. If the player takes a verse of praise in a hymn briskly, and a verse of prayer in the same hymn at a more moderate pace, the 'three-penny-bit man' accuses him of not knowing the A B C of time. And so on *ad nauseam*. For his services the organist, who has spent much time in acquiring his experience, and attends one practice (perhaps two), one week evening service, and two Sunday services, receives usually about 12s. a week; if he has 16s. he is regarded as holding a 'good appointment.' while if he takes £1 a week he is in the enjoyment of a rich benefice. In America they manage these things much better. The music is made much of, and the organist and choir are looked on as highly important items in the service of praise and prayer. The organist there often receives a salary almost equal to the minister, the choir are paid proportionately well, and the music is regarded as being of as much moment as the prayers or the sermon. And why not? The one is as much an offering to God as the other. Whether the music is looked on as purely a tribute to the Almighty, or as one of the instrumentalities for reaching the hearts of men, it should be of the best, and enough money should be contributed by the congregation to ensure its being of the best. The organist should rank rather higher than the bell-ringer or the pew-opener, and should receive a salary equal, at least, to that of the person who sweeps the floors, cleans the windows, and polishes the brass rails at the altar. Above all, ignorant folk who know nothing of the matter, and that more dangerous class who have a little knowledge which is sufficient to make them conceited and arrogant without enabling them to criticise or understand good music, should stand aside, leave the organist alone, and whether his salary be £30 or £300, allow him, in concert with the clergy, to know best what is required to make the musical part of the service efficient and beautiful. But it is pitiful to see musicians who take a low salary rather than be idle, and throw their whole souls into the work, made the mark for criticisms which are not critical, and ordered here and there by people who, on the one hand, will not pay a respectable salary, and, on the other, have neither knowledge enough to help him nor sense enough to let him alone."

WITHOUT HASTE, WITHOUT REST.—"*Ohne Hast aber ohne Rast*," says Goethe, the German poet. This should be the motto of every aspirant for musical honors. Superficiality soon exhausts itself, and men are not at any time deceived by it.

The temptation is very great to make use of talent before it is properly instructed and developed. In these high-pressure times it is difficult to hold back. The approval of friends is sweet: the applause of the public is inspiring, and when once these *bon bons* have been tasted it is hard to forget them, and unpleasant to settle down to humdrum life again and days of toil and study.

It is well to test our strength. It is well to try our wings. It is well to take the proper observations to see whither we are drifting. But real growth is not in these things. It is far more than feasts of gymnastics, or flying, or boxing the compass, or the approval of friends, or the hurrahs of the populace.

The student or teacher whose sole object is to accomplish any or either or all of the above-mentioned things, has not yet arrived at the shadow of a glimmering of an understanding of the first principles of his art. He has no art.

Too much of our study and teaching is conducted on the principle of the race course. This undue haste for results permeates all branches of study and business. French in twelve easy lessons. German understood from the word "go." A fortune in a day. Whiskers in six weeks. Science in a nutshell.

So our pupils are stood up in a row like horses, with the prize of public approval placed before them, and it's one! two! three! go! and Old Nick take the laggard.

Where are the prodigies of the last twenty years, who, having talent, were pressed by unwise guardians into public life, and thus lost, or failed to form, the habit of severe practice and study? We can remember but one survivor, Blind Tom, and he is an idiot.

It is true that Mozart and Liszt, and some others of their ilk, were early "brought out," and the world went wild over their wonderful talent and genius; but a kind Providence somehow saved them from their friends, and the whole earth is blessed by the result of their untiring industry in study.

The candle of feverish hurry and impatience is soon burnt out. Surface mining never yields the largest diamonds or the richest ore. Better be a century plant, that is an hundred years in coming to its beauty, than the gourd, which does all its growing, maturing, and dying in a single day.

Thoroughness is better than cheap applause, and inexhaustible patience that works on and bides its time shall not fail of its reward.—*Church's Visitor.*

ONE of the faults in piano-forte playing which young students are apt to fall into, and which, once gained, vitiates a performance which in other respects may be admirable, is the fault of over-expression, or affectation. Under the head of "Exaggerated Expression" an article was recently printed in the *Musical Herald* relating to this point, and the author thus wisely discourses concerning this fault:—

"Nothing is more inartistic than affectation, more especially when it takes the form of exaggerated expression, as it so frequently does. It is, however, becoming so common a fault that teachers would do well to point out to their pupils the importance of thoroughly familiarizing themselves with the varied characteristics of each leading school of composition; for by such means alone can a satisfactory 'reading' of a standard work be insured.

"The æsthetic movement, which has recently spread over the world of art like a monstrous tidal wave, has given an impetus to the romantic school, as opposed to the severe classicality of the earlier composers; and this has certainly tended in more than one instance to produce unsatisfactory results. The adoption of the *tempo rubato*, and startling effects to tonal contrast, may be necessary in the case of many compositions of the period, in order to conceal their lack of innate musical worth; but such methods, applied to the works of Bach and others of his school, utterly pervert their meaning. Yet it is no exaggeration to affirm that solo pianists of the highest pretensions do not hesitate thus to desecrate the memory of this giant of the past.

"Even in dealing with the compositions of Chopin, which may be regarded as the most perfect specimens of the modern imaginative school, maudlin sentimentality too often takes the place of real poetic refinement. Musical effeminacy should be strenuously discouraged, as nothing is so fatal to the highest interests of the most noble of the arts. It is true that versatility is by no means a universal gift; but a comprehension of the distinguishing traits of each of the accepted schools of art can be gained by an educational process, and the acquirement of such knowledge will, at all events, enable the student to avoid many of the glaring inconsistencies that too often disfigure the interpretation of classical compositions.

"The performer should ever bear in mind that he is simply the vehicle by means of which the composer is brought *en rapport* with his audience; and if he desires to be recognized as an artist, he must be faithful to the trust reposed in him, and seek to merge entirely his own individuality in that of the author.

"By such means he will incur but little risk of falling a victim of the besetting sin of the present musical age—exaggerated expression."

How many young ladies glibly rattle off the phrase, "Oh, I do so love music!" without thinking in the least what is meant by it. When the subject is sifted to the bottom, it is found that the persons who "love music" really mean that they love a tune! In this they are not at all remarkable, since the love of melody is planted in every human breast, from the lowest stages of civilization to the highest. People might as well say, "Oh, I am fond of eating," or "I enjoy sleeping," for music is as natural a function as either. The tired man sleeps, the hungry man eats, the pleased man sings, if he obeys, or can obey, his natural impulses. The love of tunes is shared by all the world. But, in investigating the crude love of music which is so freely expressed, one sometimes comes upon an untrained musician who loves not only tune, but the combinations of harmony, and even counterpoint; who is able to detect blemishes in three- or four part music, and prefers the combined effects of music to any unison passages. This is the true musical mind in a natural state. Such a person is almost certain to develop into a fine musician, if properly trained. On the other hand, in many rare cases, one can discover strange natures which dislike music in all its forms, even in the simplest melodic shapes. Such men are abnormal in mind: there is something in them which is unsound. Dean Swift, who died a madman, was of this class. Shakspeare has perfectly described this unnatural state in these lines:—

> "The man who hath no music in himself,
> Nor is not moved with concord of sweet sounds,
> Is fit for treasons, stratagems and spoils. . . .
> Let no such man be trusted."
>
> —*Musical Herald.*

IN answer to a question, whether constant piano-forte studies under a teacher are beneficial after a certain pitch of excellence has been obtained by cultivation, Mocheles once replied: "Any one who has heard and studied a great deal that is good ought to need no teacher to spur him on. The student should always bear in mind the greatest models and emulate them, playing a great deal with accompaniment. He should become more and more familiar with masterpieces, and enter earnestly into a sense of their beauties; thus the gradual development the pupil attains will place him above the common run of amateurs."

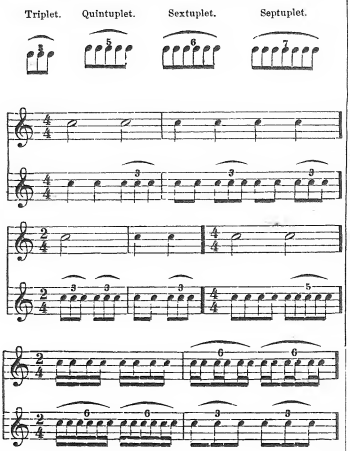
[For The Etude.]

WHYS AND WHEREFORES OF MUSIC.

BY H. SHERWOOD VINING.

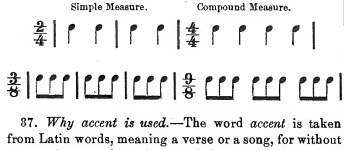
(*Continued from April issue, page 63.*)

34. *Why the signs* $\overset{3}{\frown}\ \overset{5}{\frown}\ \overset{6}{\frown}\ \overset{7}{\frown}$ *etc., are used.*—Because three notes are sometimes played in the time of two, and five or more notes in the time of four notes, and the figures represent the number of such groups, thus :—

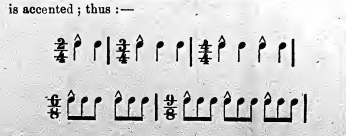


35. *Why measure is called duple and triple.*—Duple means double, or twice repeated, and duple measure has two beats or counts in a measure. Triple means three times repeated, and triple measure has three beats or counts in a measure.

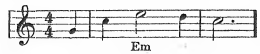
36. *Why the terms simple and compound measure are used.*—Because it is convenient to distinguish between measures that have only two or three beats in a measure, called simple, and those that have more, as four, six, nine, etc., called compound, or double measure. Two or more simple measures make a compound, or double measure. Thus :—



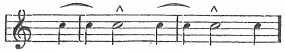
37. *Why accent is used.*—The word *accent* is taken from Latin words, meaning a verse or a song, for without accent there can be neither melody nor verse. Accent is a greater stress upon certain notes, and the means of dividing and arranging the notes and rests in a measure. Bars not only divide measure into equal portions of time, but are the means of showing upon what notes the accent should naturally fall. In every measure a strong accent falls upon the first beat, and in compound measure a weaker accent falls upon the first beat of each subdivision. This sign, ∧, is sometimes placed over a note that is accented ; thus :—



38. *Why the words accent and emphasis are used, with a difference.*—When an unaccented part of a measure is made the most important, the accent that is given to it is called emphasis. Accents occur on certain parts according to rule, while emphasis shows that the other parts may be made emphatic also ; thus :—

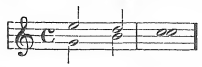


39. *Why the term syncopation is used.*—The word is taken from the Greek, meaning binding or connecting. A syncopated tone is one whose sound is continued from the unaccented part of a measure to the accented part ; thus :—

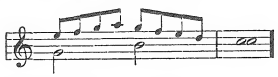


40. *Why the term rhythm is used.*—The word is from the Greek word *rhythmus*, meaning proportion, and is applied to the rules of measure and movement of time. Accent and the different time value of notes give rhythm, dividing music into equal measures, and also into phrases and periods. Rhythm is called "the measure and outline of motion."

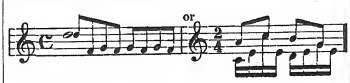
41. *Why two notes on the same line or space are sometimes written with different time values.*—Because there are two or more parts in every composition, and each part may have the same or a different rhythm ; thus :—



the same rhythm in both parts ; or thus :—



a different rhythm in each part. When in any two parts the pitch is the same but the rhythm different, the notes have different lengths, thus :—  and the count is made by holding the longer note its full count, the other notes being played according to the time value of the shorter note ; thus :—



42. *Why the word beat is applied to time.*—The word beat means to throb, to move as a pulse. In music it refers to the unit of time or the pulsations in each measure, according to the rhythm. In $\frac{2}{4}$ measure there are two beats ; in $\frac{4}{4}$ measure there are four beats in every measure.

43. *Why time and tempo are used with a difference.*—Time refers to the beats in a measure and the relative length of the notes as indicated by the signs $\frac{2}{4}$ $\frac{4}{8}$, etc. This is more properly expressed by the term measure, as duple measure, triple measure. Tempo, the word meaning time, refers to movement, the rate of movement of duple or triple measure which is expressed by the Italian words Andante (slow), Allegro (lively), Presto (very quick), etc. The tempo is fixed precisely by the means of the metronome. According to some authorities the progressive rate of movement is expressed by the following order of Italian words :—

Slow.	Medium.	Quick.
Largo.	Andantino.	Allegro.
Grave.	Andante.	Vivace.
Adagio.	Moderato.	Vivacissimi.
Larghetto.	Allegretto.	Presto.
		Prestissimo.

44. *Why the metronome is used.*—Because the metronome, or time measurer, is a clock-like machine which can be regulated to give any number of beats or ticks to a minute, and thus indicate every gradation of speed precisely. It has a pendulum with a movable weight. The higher the weight is placed the slower the pendulum will vibrate. A scale of numbers with the smallest at the top shows the number of times the pendulum will tick in a minute when the weight is placed in front of the number. In printed music the form of note equal to any number shows the time value indicated by each tick of the metronome; thus ♩ = 68 shows that a tick represents the value of a quarter note and that sixty-eight are to be played in a minute. If ♩ = 68, then 136 quarter notes are to be played in a minute ; therefore the longer the note the more rapid the movement.

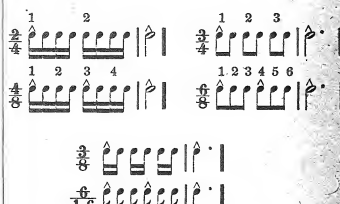
Tables of measure for different movements :—

Polkas are written in	$\frac{2}{4}$	measure.
Gallops	$\frac{2}{4}$	"
Quadrilles	$\frac{2}{4}$	"
Valses	$\frac{3}{4}$	"
Polonaises	$\frac{3}{4}$	"
Boleros	$\frac{3}{4}$	"
Mazurkas	$\frac{3}{4}$	"
Minuets	$\frac{3}{4}$	"
Marches	$\frac{4}{4}$	"
Gavottes	$\frac{4}{4}$	"

45. *Why all music could be written in* $\frac{2}{4}$ $\frac{4}{4}$ *or* $\frac{3}{4}$ *measure.*—Because the time of every piece can be divided by two or three.

$\frac{2}{2}$ $\frac{3}{2}$ $\frac{4}{2}$ $\frac{6}{4}$ $\frac{9}{8}$ $\frac{12}{16}$	can be written in	$\frac{4}{4}$ measure.
$\frac{2}{1}$ $\frac{3}{1}$ $\frac{4}{1}$ $\frac{6}{2}$ $\frac{9}{4}$ $\frac{12}{8}$	"	$\frac{2}{2}$ "
$\frac{3}{1}$ $\frac{6}{2}$ $\frac{9}{4}$ $\frac{12}{8}$	"	$\frac{3}{2}$ "

The difference between two beats in a measure and more than two, and between three beats in a measure and more than three, lies in the accent. In simple measure there is one accent in a measure, called the primary accent, and in compound measure there is a second accent, called the secondary accent. Thus :—



(To be Continued.)

TO THE MUSICAL PEOPLE OF DAKOTA.

The M. T. N. A. has now entered upon its eleventh year—years of progressive influence. Its importance as an organization is recognized by all who know of its work. That it has accomplished much for musical America, is denied by none. While it may depend upon a few leading spirits for its direction and progress, it *must* depend for its support and encouragement and success upon the musical people as a whole throughout the land. Are you not interested in the work? The next meeting is to be held at Indianapolis, Indiana, July 5, 6, 7, 8. As Vice-President for Dakota Territory, I am authorized to solicit your membership. Tickets of which are $2.00 per year, entitling you to all their concerts at the Annual Meeting, and to their report containing valuable essays from leading musicians, numbering in all about 300 pages. A full list of members is also published. Copies may now be had of me at cost, 25 cents per copy. Please let me hear from you by June 1st.

Fraternally,
E. A. Sarle,
Vice-President for Dakota Territory.

At the meeting of the M. T. N. A. at Indianapolis, Chas. H. Jarvis, of Philadelphia, will play the programme at one of the matinees: Bach, Prelude in A Minor; Beethoven, Sonata appassionata; Chopin, Ballade G Minor, Op. 23; Schumann, Novellette, Op. 21, No. 8; Tausberg, Fantasia La Muetto de Portice; Liszt, Etudes, Paganini; Liszt, La Campanello.

Letters to Teachers.

BY W. S. B. MATHEWS.

"Will you explain in THE ETUDE your method of teaching such pieces as Liszt's 'Rigoletto'? Should such rapid execution be taken slowly at first, or not?—A. E. L.

The method of teaching the piece spoken of, or any other, in fact, differs so widely with different pupils, according as the piece is given for one purpose or another, that the method described, which might be just the thing for a pupil in one condition, might be quite unnecessary in another. In general, however, let us suppose a pupil who has not studied any other concert piece by Liszt, and who undertakes the piece in question because she particularly desires to play it, and because her teacher thinks the exercise will do her good. In such a case, the following will be as near the order of procedure as I can describe it:—

The pupil must bring the piece before practicing it. She will then be asked to play over the first phrase, the base octaves, and be cautioned to sound both the upper and the lower notes in every octave, and not the upper notes part of the time and the lower notes at other times, as is generally the case. The runs of the third line will have to be gone over as chords. That is, the left hand is placed upon the notes belonging to its first position, then the right hand upon its first position, then the left again, in the octave above, and so on. Thus the pupil learns to think the music as a chord. The descending passage must be learned in the same way. The four runs upon a modification of the diminished chords of C♯, D, D♯ and E, will come next. Each must be taken in turn, struck as a chord, both hands together in the upper octaves, after which the right hand must pass over the left and play the last three notes, while the right hand is still holding the octave above. These chords, when the pupil is not quite far enough advanced, or is not quite sharp enough in harmony to understand them upon inspection, must be taken one by one, and repeated many times. In difficult cases it will be necessary to continue the first one until the pupil can play it, and until she can strike it as a chord without feeling for it, before she is allowed to go on to the next. This is to prevent her from getting mixed. The long runs at the end of this passage will be found easy. The melody needs a word of caution in regard to playing it in time, and not out of time, as very many pupils do, unless they are carefully watched. The modulating passage at the end of the first verse of the melody is very difficult to read and to remember, for the majority of pupils at least. There is no royal road to it. It is not difficult to play; it is simply a difficulty of knowing what one wishes to play, hence, hard practice will overcome it in time.

The chromatic cadenza in double sixths is the most difficult thing in the work, and is really very difficult, and not to be overcome by any one, however talented, without a great deal of practice. Mme. Rivé-King once told me that this cadenza had six weeks' practice in it. I have had it played reasonably well in less, but it generally takes longer. The best way of learning it, perhaps, is to observe that it is composed of four chromatic scales, two simultaneously with one hand, two with the other. If the two middle scales are taken without the outside notes, the construction of the passage will be apparent. This part of it is played mainly by the two thumbs. The outside fingers are added afterward. The difficulty with this passage consists in remembering quickly enough what one wants to play, and in carrying the fifth finger down the chromatic scale without allowing it to repeat any note, nor to skip any.

The variation part of the piece contains one or two rather difficult passages. I am in the habit of teaching the run in double thirds in a different fingering from that usually written. It consists of the fingering sometimes given in double sixths. The upper scale is played with the fifth and fourth fingers, the third being used twice in the octave. The key to the fingering will be found by placing the three smallest fingers upon F, E, and E♭, respectively; and again upon C, B, and B♭. The remaining notes of the soprano are played by the fifth finger upon the white keys, and the fourth upon the black. Beginning with the third F–D♭, the following is the order of the octave:—

5 4 3 5 4 5 4 3 5 4 5 4.
2 1 1 2 1 2 1 2 1 1 2 1.

5 4 3 5 4 5 4 3 5 4 5 4.
2 1 1 2 1 2 1 2 1 1 2 1.

In every case, the point of the fifth finger is to be placed upon its key before the previous finger has left its hold, the point curving inwards, and thus passing under that of the other finger. This fingering has the advantage of playing the upper note legato throughout, and of throwing the weight of the hand upon the upper keys, thereby conducing to the brilliancy of the passage. I have always found it necessary to caution the pupil in regard to the F which forms the base note of the runs in the middle part of this part of the piece. I mean the F which is written upon the third line below the treble staff. Nine pupils out of ten play it A♯, under the impression that it must be so. The cadenza at this part is not so difficult as the preceding. It consists of two sixths belonging to the chord of E♭ minor for the right, to which the left hand prefixes two appoggiaturas. The great point in this cadenza is to play it crescendo, ending with a grand crash at the bottom. There are many effects of this kind in the works of Liszt, where a musical effect, as such, was not desired, but only a sensational, noisy show, indicative of a torn-up condition, for which music is too inadequate.

The finale, again, must be played with a light touch from the wrist. The accent upon the first two of the little groups of two notes constituting the substance of this last melody, is not to be taken in the sense of displacing that upon the first beat. In my opinion, passages of this kind sound better upon the piano when both the two notes in such groups are accented. I am aware that this is not what is usually taught in the books, or even by teachers who wish to be what is called conscientious; nor is it the way in which violinists play them. But then we are to remember that the case of the pianist is different from that of the violinist in several respects. In orchestral playing, the accent, which may be temporarily thrown off the proper place of the measure through a caprice of the phrasing, is always to be heard in some other part. The reliability of the accent is one of the chief charms of orchestral playing, as compared with ordinary piano playing. Now the pianist has no one to accent for him, all the accent there is in his music he must make himself. Hence it will have a more satisfactory effect in passages of this kind here referred to, to treat the syncopated accent justly, but not to omit the true accent of the measure on that account. I fear that this explanation is so imperfect that the other writers of THE ETUDE will dissent from it, but all the same, I am clear that it has something in it. Possibly some other writer may be able to take it up and formulate it "for keeps," as the children say.

There is one principle in teaching these difficult pieces which must on no account be lost sight of; it is, that they are so complicated to play, and for effective performance require such large grouping of the muscular co-ordinations, that they cannot be well played until the player has had time to grow to them. After the first completion of such a study by a pupil, it is necessary to allow the piece a time of rest, during which the pupil should learn at least one easy piece, and if not tired by the application incident to the hard study, also another difficult piece. After such an interim the pupil will take up the original piece, and, after a new and serious study, will play it much better. No concert piece will have the full effect of brilliancy until the player knows it by heart. Nor will the study be materially productive without this kind of preparation.

I can only hope that the correspondent who asked the question will be able to imagine that I have answered it.

A subscriber, whose letter I have unfortunately mislaid, asks my opinion of the likelihood of her distinguishing herself upon the piano, in spite of inability to use the third (fourth) finger.

There is an old adage that "the proof of the pudding is in eating the bag," the meaning of which I take to be, that the excellence of a pudding is attested by its being so much in demand that even the very bag itself, wherein it was boiled, is in danger of being consumed. The case described above is precisely one of that kind. No one can say just how heavy a handicap an unknown contestant might be able to submit to and yet win the race. There are cases upon record where individuals have attained eminence in spite of what would have seemed, to a superficial inspection, to have been natural disqualifications of an insuperable kind. Probably every pianist, remembering how extremely difficult it is to play in a satisfactory manner, according to the present standard, with all fingers commonly possessed, would say, off hand, that to play with one finger *less* than the usual allowance, and that upon the right hand, would be impossible, and that to attempt it would be a waste of time and a sure disappointment in the end. Yet it is precisely in this line that success sometimes comes. The impossible is peculiarly fascinating to some. It all depends whether or not the individual is willing to make the necessary sacrifices of time and work. Everything is possible where perseverance is sufficient. As to the alternative of learning on the violin, it is likely that the want of early training upon this instrument would make the task of mastering it now a more difficult matter than that of the piano.

In this connection, I recall the case of a clergyman of my acquaintance who had the misfortune, when a lad, to lose his right hand, and all but the thumb and two fingers of his left, by the premature discharge of his gun. Being of an energetic turn, and somewhat heroic withal, he occupied the leisure of his confinement in bed, while recovering from the accident, in studying and planning how he would be able to dress himself when the time came that he could attempt it. He mastered the details of this apparently impossible operation so thoroughly in his mind that he actually did dress himself without assistance, learned to feed himself, learned to write with the fragment of a left hand which he had still remaining, and in all respects has contrived ever since to fill an honored and remarkably useful career, under this terrible deprivation. My friend Mr. Van Cleve is a pianist who has distinguished himself in spite of the deprivation of sight. The amount of application which this fact betokens is so great that no one could realize it without long reflection, or perhaps endeavoring to master a few thousand pages of great writings through the eyes of another and the unreliable services of memory. Mr. Van Cleve has accomplished this, not only in his specialty of music, to an extent surpassed by few, but in literature, also, he has made great attainments, having a wide knowledge of all that which Matthew Arnold declares to compose what we call culture, namely, the knowledge of the best that has been said and done in the world. In music, it is not enough to *know* in the sense of having read; we must be able to present it to others, which we can only do by playing.

The moral to all this is the answer to the question; it is, that the task proposed will be very difficult, but it is not impossible. If you are quite sure that you have a "call" to do it, go ahead without fear. Even if you do not succeed in all that you dream, the effort will do you good, and will lead to results valuable in themselves.

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